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ABSTRACT

Eleven reports on the topic of art education comprise this volume which is arranged into four major parts. Part one, Art Education, presents three reports. The first report examines the bases of pressures upon art education, and suggests the nature of the program that should emerge. The significance of the visual in the world today, in art, and as an aspect of technology which reflects the radical change that has occurred in the appearance of our environment, and the nature of the aesthetic experience are explored in the next two reports. The second part of the volume deals generally with the teaching of art. The development of art education, studied from an historical perspective, offers insights to better deal with art education in the present. Other articles, concerned with curriculum and the teaching of art in elementary and secondary schools, focus on examining the fundamental learnings to be achieved in art classes and how these learnings can apply in different teaching situations. Part three discusses the art education profession, offering insights on the person who teaches an art program and dealing with the disciplines that bear upon his effectiveness; Bases for art teacher preparation; and research in art education. The last part summarizes the meaning and significance for education in art. (Author/SJM)

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report of the commission on art education

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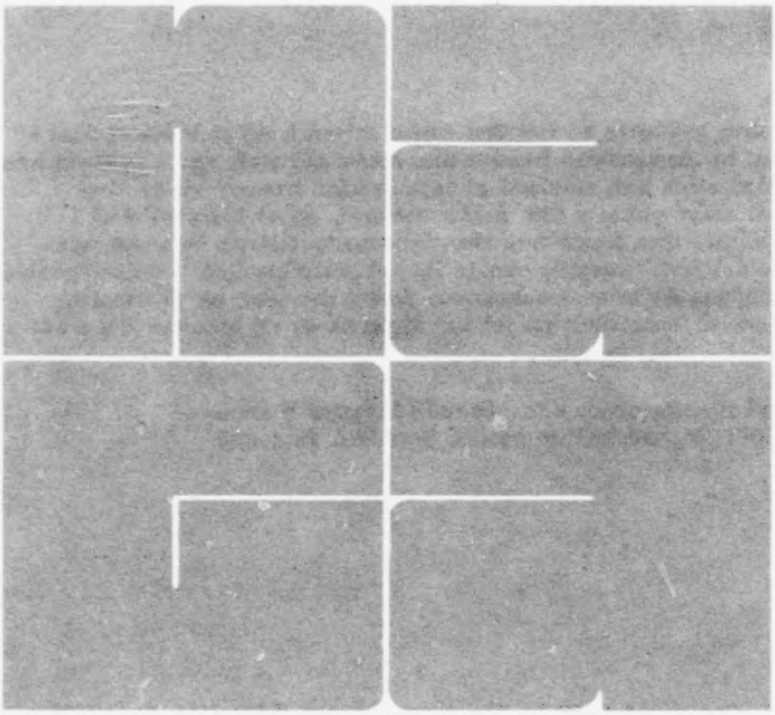

I look forward to an America which will not be afraid of grace and beauty . . . an America which will reward achievement in the arts as we reward achievement in business and statecraft. I look forward to an America which will steadily raise the standards of artistic accomplishment and which will steadily enlarge cultural opportunities for all of our citizens. And I look forward to an America which commands respect throughout the world not only for its strength but for its civilization as well.

—John Fitzgerald Kennedy, at a convocation in his
honor at Amherst College on October 26, 1963.

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Part I

ART EDUCATION:

Problems and Prospects for Art Education Today

The Visual World Today

The Nature of the Aesthetic Experience

Throughout our known history there are evidences of men having made markings and forms to symbolize their ideas and feelings. Through such symbols, people have communicated ideas and feelings to themselves and others. The presence of these symbols now provides concrete forms that enable us to understand and realize the meanings given by men to different aspects of their lives. These symbols embody human creative spirit; conversely, men have been creative to the extent that they have been able to invent such forms.

The study of art reveals dramatic changes in the style and form of human symbols. The art forms that men have created differ in appearance and intent. For example, the role of symbolism in the life of primitive communities has resulted in forms strikingly different from those of Western culture in the twentieth century. In each case, however, the art forms reveal and reflect human values and concerns of the time.

What of the art forms of today? What of the artist and his function in our society? What special meanings and problems for art education grow from the character and needs of our own time? These are but a few of the questions undertaken by Edwin Ziegfeld, Irving Kaufman, and Edmund Feldman in the chapters that follow. Their answers to these questions provide a basis for viewing the more operational concerns of teaching art in our elementary and secondary schools.

Edwin Ziegfield

The Current Scene: Problems and Prospects for Art Education Today

THE NEED FOR REAPPRAISAL IN ART EDUCATION

How important is the teaching of art in the program of the elementary school child? Of the junior and senior high student? Are there unique educational contributions to be made? What are the bases of a sound art program in the 1960's? What should be the values and competencies of effective art teachers?

These are not new questions. However, they and others like them are being asked with increasing frequency by art educators, by teachers in other areas, by administrators, and by laymen. The questions are not being asked rhetorically, but in dead earnest, and the answers that are given—or arrived at—will probably be put into practice and thus influence, for good or ill, the nature of art education programs for many years.

So caught up are we all in the great cultural changes taking place that we often forget their enormity. Change, as such, is not new, for it occurred even in the "static" Chinese and Egyptian cultures. What is new is the extent and rate of the changes that are taking place. Every aspect of our lives is being affected—the houses we live in, our means of travel, the products we use, the way we learn, our art, our morals, our traditions.

Education as well is in the throes of change. Goals are challenged, new emphases are urged on us, new means of learning are being developed. The precise direction of these changes is, as yet, far from clear. We are engaged in the greatest educational revolution since the invention of the printing press. No basic changes can occur in education without affecting art education. For that reason no one involved in any aspect of art teaching in the schools can remain untouched by developments in the field of education.

In any field, periodic appraisals are important. At this particular time, *they are essential, even obligatory.* This report will examine the bases of and pressures upon art education and suggest the nature of the program that should emerge. Let us begin, therefore, by identifying several of the bases of art education that must be considered.

THE BASES OF ART EDUCATION

In working with any student or group of students, a teacher acts according to the view he holds of the various bases of art education. What does he see as the nature of art and the art experience? Should art record or interpret the visual world? Is it utilitarian? Does it have a social purpose? Are the activities of creating and consuming sharply differentiated? What is the content of art? What about the students being taught? How do they learn? What is the relation between their interests and concern and their involvement in art? Can everyone be creative? What part does art play in general development?

No individual or group can exist outside a cultural context. This context may be favorable, hostile, indifferent, or ambivalent toward art. To a degree, every individual is a product of his time. He acts within the framework of his culture. What about the present time? Are conditions generally supportive of the arts? Are artists accorded a place of respect in the culture? And lastly, what about the general educational context within which art education proceeds? Is it sympathetic toward the arts? Are the values of art education seen as being important? How is the art viewed in relation to other subjects in the curriculum?

The above questions identify four major bases of art education: the nature of art and the art experience; the nature of the student; the social climate; and the educational climate. The first two bases will be discussed in sections of this report that follow this introduction; the other two will be examined in this chapter.

THE SOCIAL CLIMATE

Social climate is made up of many factors. As cultures change, different factors take on new or added significance, others become less important. An attempt will be made here to identify several factors in current life that give our time its unique characteristics, to examine their effects on the culture, and to see what implications they hold for art education.

Emergence of the United States as a World Power

During the period from World War I to the present, the United States has moved from a stage of youthful and insular vigor to a position of great power and strength. Although other nations are larger in size and population or in natural resources or over-all technical accomplishments, the United States is the acknowledged leader of the free world possessing power to a degree unequalled in all the world's history. This we know; what we do not generally realize are the responsibilities that must accompany power if it is to be wisely used.

In its new role as a world power, the United States is in a position to affect the cultural development of practically every other country in the world. Most obviously, the strengthening of the arts in our national life would do a great deal to improve our image for people in other countries. This would give them some assurance of an enlightened use of the power we wield. In this respect, a strengthening of the arts can be looked at as a matter of enlightened self-interest.

As the leading nation of the free world, our actions will affect the direction of many countries, especially those that are technologically underdeveloped. Countries that move quickly from a primitive to a machine culture must discard outworn social patterns, alter others, and develop many new ones. There is considerable evidence that such countries are attracted to developments that are of a technological and materialistic nature. They have shown too great a willingness to follow a course leading to material impoverishment by throwing away rich traditions without ever trying to build anything in their places. This is not a recommendation for the sentimental preservation of traditions that a new way of life inevitably outmodes. It is a plea for developing a model balancing concerns for humanistic traditions and scientific advances. The United States is in an excellent position to be such a model. If this is done, the effects on the rest of the world would be incalculable.

Growth of Science and Technology

We live in an age of remarkable scientific and technical accomplishments. We can probe the inner secrets of nature, of life itself; we can explore the macrocosm and the microcosm; we can communicate with any part of the world almost instantaneously; we receive radio signals 30 million miles away from a spacecraft that man can have launched. A large percentage of the diseases that have scourged mankind for centuries have been brought under control. While we have the technical means for raising enough food to eradicate hunger, for supplying all peoples with sufficient goods to ensure a comfortable standard of living, we also possess the means for instant and complete annihilation of the human race. Our understanding of nature provides us with control over our world and things in it that was undreamed of even a few years ago. Let us look more closely at some specific aspects of our scientific and technological developments.

The first Industrial Revolution, which began about two hundred years ago, was characterized by the development of power-driven machinery to perform operations previously done by hand. In a real sense, power machinery is an extension of the human arm, for it replaces human effort.

The use of energy sources is not new. Man has, for centuries, made use of water to run mills, animals to transport himself and his goods, and wind to fill sails whether in ships or windmills. But these sources were always limited in amount and often unpredictable. It is the tapping of the vast energy sources of the world—coal, oil, the atom—that makes possible power on a large scale. Putting this energy to productive use has resulted in the present high standard of living, for it is as if each of us had many servants for producing articles of wear and use, running automobiles, airplanes, and trains, and operating household appliances.

The utilization of power sources has revolutionized the nature of work. Whereas a craftsman might with hand methods produce a chair or table after several days of work, a machine in the same time can turn out hundreds—or thousands—of chairs and tables. In the machine, however, complex methods must be broken down into many and simple steps. Because machines are best suited to repetitive operations, mass production and standardization are logical outcomes. Men are needed to tend machines. The tasks they perform, therefore, derive in a large part, from the nature of the machine. We have assembly lines and piece work. Fifty—or five hundred—people can be engaged in producing a table, each person being responsible for only a small part or step in the total job. Work is fragmented. In fact, a particular worker may not even see the relation of his operation to the finished product.

Fragmentation of work, to a certain point, greatly increases efficiency. Along with availability of unlimited power and mass production, it has meant shorter hours of work, high pay, and an increased standard of living.

The first Industrial Revolution has been followed by the second: The machine, first an extension of the human arm, has become an extension of the human brain. This has been accomplished through the development of electronic devices that "remember" and operate automatically. We now have gigantic computers and thinking machines capable of prodigious feats. Whereas a power machine may do the work of a thousand or ten thousand laborers, a computer can do the work of 1,000 or 10,000 clerks and mathematicians. The first Industrial Revolution has made the laborer and the craftsman obsolete. The second Industrial Revolution is in the process of making comparable groups, such as bookkeepers and administrative assistants, obsolete. Furthermore, electronic machines are well on the way toward developing the capacity "to become teachable, acquire experience, form judgments, and take initiative." The effects of these developments are incalculable. Our lives will be altered in more ways than we can predict.

As science extends its explorations and as its findings are translated into technical developments, its influence in our lives increases. As fewer people are required to produce what is needed for living, the number and percentage of persons engaged in service functions is increasing. As men push further into the secrets of nature and as diversity of interest and activity increases, we become more narrowly specialized. As the tempo of change accelerates, we become more mobile and rootless. As the size of enterprises increases and responsibilities become more complex, the role of the individual is diminished. All of us are changed and affected in many ways.

As a result, science and technology enjoy remarkable prestige. We see in them the means of extending knowledge and control, of increasing our comfort and well-being. They have become basic to our survival—economic and political as well as physical. Vast sums of money are made available for science and technology. A substantial amount of our earnings goes to the support of scientific and technical advances, whether in the taxes we pay, the products we purchase, or the services we buy. This is an age of science; we have made it so.

The benefits of science and technology are many and easy to perceive. What is not so readily perceived is the price we pay. No change is without its effects; every benefit exacts its price. In our support of science and technology we have endangered other values. Science is based on rationality and objectivity, on immediate or ultimate utility. In supporting these values, we have neglected or ignored the sensory and subjective. It is not that the bases of science are not important; rather, it is that our preoccupation with them leads to a grave cultural imbalance. Sir Kenneth Clark, the English critic, has said: "Science is not so much a soil in which art will not grow, as a rival crop."

Technological growth affects the way we look at and deal with people. In the face of gigantic machines, the efforts of any individual seem small and puny. No one person can compete with these great mechanisms. Individual effort in many situations seems unimportant; the individual seems insignificant. He feels little responsibility toward himself, his job, or his fellow man. In such cases the machine is a great dehumanizer. To illustrate this point, we need only recall the gigantic atrocities of this century—certainly on a larger scale than ever before and, for the most part, carried on by persons in technologically advanced countries.

Few problems are as formidable as those presented by science and technology. These problems have special meaning and urgency for art education. Our preoccupation with science and technology has created a grave cultural imbalance. No culture is sound—or great—without a balance between the material and spiritual, the objective and the subjective. This is because each needs and supports the other. Science needs the humanizing qualities of the arts. The arts need the sciences in order that they be deeply rooted in the life of the times. The great task facing us is to give to the arts a status equal to that of science and technology, in education as well as in the culture generally.

Establishment of a High Standard of Living

An obvious fruit of science and technology is the establishment of a high standard of living. The control we have learned through science and the strength we have gained from mechanization have enabled us to work less and live better. As a nation, we are well clothed; we eat well (often better than we should); we have automobiles, radios, televisions, freezers, and washing machines; we are prodigious and energetic travelers. There are, unfortunately, individuals and groups in this country who have not shared in this high standard of living, but this is because we are further ahead scientifically and technologically than socially.

With less energy needed to earn a living, we have more time left for aesthetic or intellectual pursuits. If living a "fine" life takes time, we are in a better position than ever to lead that life. However, much of the time saved through a shorter workweek is used in other ways. Increasingly, people live considerable distances from their work, many men hold two jobs, there are community demands of various sorts. But, apart from this, most people have more discretionary time than did their parents or grandparents. Each decides whether to use it for constructive endeavors or for waste.

The danger we face is that we can become preoccupied with material possessions. There seems no limit to the devices that can be produced to enhance living. By changing styles, manufacturers of everything from motor cars to toasters encourage us to throw away old models before they are worn out and buy new ones. The criterion we are urged to apply is not whether a particular product works well, or is aesthetically pleasing, but whether or not it is the latest model. Valid standards become secondary or nonexistent. There is, on the one hand, the possibility of engaging in a full rich life. On the other hand, we have the prospect of being overwhelmed by material concerns and judging things and events only by their utility.

Position of Art in the Culture

Refreshing signs of lively and healthy interest in the arts can be noted. At the same time we are surrounded by evidences of an appallingly low level of taste.

There has been a noticeable improvement in our cultural climate as contrasted with five or ten years ago. One of the obvious signs is the number and excellence of art books that are being published. Art centers are springing up in all parts of the country. Increasingly, contemporary artists have the opportunity to show their works. Many patrons of art have appeared. A recent development is the appointment, in 1963, of a Federal Advisory Committee in the Arts to study ways in which the government can stimulate and support the arts. At this writing, sixteen states have set up art groups to make recommendations for arts programs. These developments do not seem so remarkable when it is realized that in many other countries the government carries on a program of support of the arts. However, in view of the historic disregard by our government at all levels for the arts, this support is encouraging to say the least.

In addition, there is a substantial increase in participation in the various arts—in theater and music groups, in craft clubs, in "Sunday" painting. The performance level is not always high, but the movement generally is vigorous and healthy. All in all, we have taken steps towards the view that the arts must be both supported and engaged in if the culture is to flourish.

There are additional problems in viewing our general cultural climate. Many evidences of appalling conditions that we accept with no—or very little—question can be noted. Large portions of every American city with their squalor, dirt, and blight are affronts to the senses. These conditions are getting worse rather than better. We project new sections of our cities with the same deadly monotony and disregard for the amenities of living as characterize the sections that have deteriorated beyond repair.

We are equally insensitive to other visual aspects of our environment. For the most part, television is a "vast wasteland." The design of many products is on a low level. Manufacturers and advertisers state that they are forced to produce at the level of the consumer. With practically all products aiming for larger markets, the level has a tendency to become lower. There seems to be no acceptance of responsibility for raising the level of taste. What this amounts to is that the most affluent society in the world cannot afford attractiveness in its surroundings—and does not care. It appears that in a large segment of our lives the pressures for materialism outweigh other, and more valid, values.

THE EDUCATIONAL CLIMATE

Our educational climate is equally complex and needs assessing as to its implications for teaching. Some factors in the educational climate are new; others have been with us for some time. Their full implications have neither been explored nor accepted.

Education for All Youth

The goal that all American youth should be educated has been accepted for some time. But we have fallen short of achieving this. The number of dropouts at the secondary level remains high. It is not limited to students who are poor academically: Many school dropouts are potentially high achievers for whom education holds no interest. This is a paradoxical situation, for the technologically advanced state of our culture demands an increasingly high level of education.

At the secondary level, education for all youth has had little impact on art education. Only a small percentage of students enroll in art classes. There are two major reasons for this. First, art is usually an elective. As in the culture, art is not considered important except for those students who have special aptitude or those who have difficulty with academic subjects. Secondly, all too few art programs at the secondary level are planned to appeal to the general student.

In order to make education meaningful so far as art is concerned, we must increase our efforts to have art included as part of the secondary education for all students. Our secondary schools cannot continue to turn out "artistic illiterates" anymore than they can be responsible for students who cannot read or write. We must reconstruct our secondary courses to make them appropriate to the general student. At the same time we must plan and provide instruction for the artistically gifted student.

Need for Continuing Education

The rate of change demands that education be continued far beyond former requirements. Many professional people return to college, universities, or special institutes for courses that will keep them abreast of new developments. Continuing education has become a technological necessity. At the same time, there has been a widening of cultural horizons. The demand for art courses for adults has increased sharply. Indeed, if one examines the course offerings available to adults he will be surprised by the extent of art courses. For the most part, however, these have been organized and carried on rather haphazardly with little study of the precise needs of an adult group. Continuing education in the visual arts represents a new frontier for art education.

Some Current Pressures and Emphases in Our Schools

Returning to formal education, we can note some of the current pressures and emphases that exist as well as their dangers and potentials for art.

In the fierce competition of the cold war, science, mathematics, and foreign languages have been linked to our international position —indeed to our survival. As a result, there have been increasing emphases on these subjects; more students have been required to take them, and at more levels. There is no denying their importance, but this in no way limits or lessens the importance of the arts. However, in many school systems, the additional time for science, mathematics, and foreign languages has been taken from the arts classes either in whole or in part. Thus, the cultural danger arising from the imbalance discussed above is also present in education. In the case of the arts in education, the imbalance already existed. These developments are making worse an already bad situation. Art teachers need to continue to press at all levels for the values inherent in their subject—and to demonstrate them in their classes.

There is an increasing awareness of the importance of educating the emotions along with the intellect, but little, if anything, is being done about it. At the present time, the pressures for educational reform are largely on the intellectual side, and arguments that the emotions need training remain unheard. Furthermore, the training of the intellect is more demonstrable than is the education of the emotions, and the results lend themselves to both observation and evaluation. In fact, since the beginning of the modern period, Western education has been concerned almost entirely with the intellect, and the necessity of dealing directly with emotions is new and baffling.

We can be sure that, in the years ahead, more will be said about the need for educating the emotions. To art teachers this presents a real opportunity, for the bases of art are primarily emotional and the maturing of the emotional life is one of the major outcomes of successful art instruction. But we also need, as art teachers, to point out that these values exist and to demonstrate them.

One major aspect of the current educational re-examination is the emphasis on excellence, on demanding from all students a high level of performance. Much recent experimentation has underlined the fact that people at all levels can learn at a more rapid rate than they generally do and that a higher level of performance is within their grasp. Put another way, much teaching is inefficient and mediocre.

Any conscientious art teacher knows that this applies to art. An uncomfortable percentage of teaching is poor and probably hinders a student as much as it helps him. In addition, several prevalent practices in art lend themselves to poor teaching practices and to mediocre or poor products. The first of these is the materials approach in art where the emphasis is placed on manipulation of and experimentation with various media. It is not being suggested here that experimentation is not a valid emphasis in art teaching. However, experimentation is a sound approach only if it leads to experiences in depth, is a means of discovering possibilities that are developed intensively, and is a means rather than an end. In much practice, experimentation is made an end in itself; students are provided with a succession of different media that they manipulate in a desultory way. The resulting experiences are at best only superficial and the products are without quality. In many school systems it is quite impossible to differentiate between work done by fourth-graders and that done by senior high students. When that is true, growth in art cannot have taken place.

A second practice leading to mediocrity is the unthinking acceptance of everything—and anything—a student does. This is a distortion of the basically sound principle that "the experience is more important than the product." But this does not mean that we should ignore the product. In fact, the product is usually an accurate indicator of the quality of the experience that led to it. Process and product are so intertwined that if we ignore one we affect the other. Being human, most students, if left to themselves, work at levels below that of which they are capable. The art work of any individual must be his own, but if he is not helped to give his work direction he will not—unless very highly motivated—develop it himself. Many teachers have, in effect, not functioned as teachers but merely as suppliers of materials. This is not enough; the alternative is not, of course, domination of idea and technique. But guidance, leadership, cooperation, suggestions, and occasional prodding are all part of the techniques of teaching. And standards must be set in terms of what each individual is capable of—and he must be helped to achieve these standards.

A large amount of excellent art work at all levels is produced in American schools. But with the current emphasis on excellence and the present posture of art education in pressing its claims for more consideration in the school program, it behooves all art teachers to examine the quality of the art experience they provide their students. In actuality, this is a distinctly secondary reason: We owe our students as qualitative a program as we can provide. If a high quality is not achieved and maintained, we have no right to ask that our program be extended or even continued.

Concern for creativity in education is not new; what is new is the extent of the concern. A number of factors have combined to make educators more aware of the importance of creativity. The increase in pressures toward regimentation and conformity and the growing realization of the limitations of the current indexes of intelligence are two of these factors. Many firmly established practices are being abandoned; approaches in all subjects are being restudied. For art teachers, this is good news, for we have proclaimed the importance of creativity in education for half a century and have pioneered in making it operational in school practice. Art teachers have never maintained that they—or their subject—had a corner on creativity. Even though it will be of more general curricular concern in the years ahead, art teachers will know that the potentials for creativity in the visual arts are probably greater than in any other subject. We may have lost some of our uniqueness, but none of our importance.

THE POSITION OF ART IN EDUCATION—SUMMARY AND PROSPECTS

The present position of art in education can be summed up as being somewhat uncertain. With all of education undergoing examination and with both objectives and methods being modified, the future of art in the school program is difficult to predict. Furthermore, the context out of which art education arises—the field of art, the culture, and education—all present paradoxes which give few definite clues for the future. To a considerable degree, art education can be what we make it. We can set a course—and pursue it.

The need for art education has never been greater. Our society must have the subjective and humanizing values of the arts to balance the objectivity and materialism of science and technology. At the same time, the stress on individuality which is basic to the arts is essential in an age of regimentation and conformity.

One of the major recent innovations in education is the introduction of teaching machines. Their efficiency has already been demonstrated in several areas. There is every likelihood that their number and use in education will increase greatly in the coming decades. Thus, a greater part of education will be depersonalized and will lack the warmth of personal relations. This development underscores the importance of art with its human concerns and values.

The current situation of art in the culture presents contradictions and paradoxes. The high prestige of science, supported as it is by our political and economic life, diverts interest and energy from art. Although much excellent work is being done in commercial and industrial arts, the general level of products in these fields is low. During the last twenty years, and especially during the last five, there has been an unparalleled ground swell of interest in all arts—theater, music, dance, and the visual arts. It is still too early to say how far-reaching this will be, but the signs generally are favorable. That this broad cultural interest will extend itself to education is reasonable but by no means certain, for in education there is also a paradoxical situation. While utterances in education place great emphasis on humanistic goals, major support is being given to science, mathematics, and foreign languages. On the positive side, there is a growing realization of the importance of creativity in life and education.

A fluid situation presents both possibilities and dangers. The former exist for those who are quick to grasp the implications of change, who seek creatively to develop new constructs, and who do not hesitate to discard outmoded ideas and practices. The latter exist for those who see change as a threat and wish to maintain the status quo. Imaginative planning is needed now in art education. We must remember that the great times are the dangerous times—and a great potential for art education exists in the difficult period.

New direction will be developed, not by a few people but by the large mass of art teachers working on a day-to-day basis with their classes. Directions may be suggested—and this report has that as an objective—but these are given their ultimate test in the classrooms and in the sensibilities of the students. Ingenious teachers can give life and meaning to theory and can develop other suggestions for direction as well. In short, this is an important time for all who believe in art education. There are more than enough jobs for all to do.

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Irving Kaufman

The Visual World Today*

THE POPULAR EMERGENCE OF THE VISUAL

One of the distinctive conditions of the twentieth century has been the popular emergence of the visual, not only in art but as an aspect of technology as well. Visual constructions have become an essential aspect of contemporary living. Sensory images have pre-empted the earlier channels of discursive communication. Images have tended to displace words. The old proverb that "one picture is worth a thousand words" has literally come true. Moreover, the picture is no longer a simple illustration, but a vast visual spectacle that has been imposed on the natural landscape, leading to a reorientation of man's image of himself.

The growth of the visual developed gradually throughout the rise of technology. This growth has enabled society to keep pace with the tumultuous and demanding conditions of change that are so characteristic of modern living. Man, in devising a newer, differing set of symbolic systems, provided not only a surer method for coping with his surroundings, but a dependency on these visual responses. The elements of art have become indispensable tools for our highly complex civilization in addition to being the stuff of beauty and expression.

We are faced with dynamic and at times confusing images. The visual impressions we experience reflect a radical change in the appearance of our environment. Until recently, most man-made images were confined to humanly dimensioned works of art, decorative crafts, and comparatively modest alterations of natural landscape. Art possessed an intimate and particular appeal. Even the grandiose scenes and monumentality of the Egyptian dynasties, Periclean Athens, and the Renaissance were experienced through a sense of human scale and understandable proportion.

Art, in addition to ritual and myth, provided a complement to the infinity and variety of nature. The forms it created captured some of its mystery and wonder as well. It transformed that wonder into an understandable dimension through visual symbols. These in turn created their own order. Only through the visions of art did man devise new physical sights as a relief from the inherent chaos of nature. The power and mastery of a Parthenon or a heroic statue of David or a brilliant fresco were essentially symbolic of a conquest of nature. Today, symbolic aspects are giving way to an actual change that is challenging nature in force and scope. With the advent of the Industrial Revolution, we are engaged in a gigantic effort to transform the face of the land. This not only startles our eyes, it rudely destroys some of the earlier relationships of art to its natural surroundings and creates a bewildering panorama of impressions. New assessments and evaluations are required so that the role of art can accommodate a newer and more appropriate philosophical "entente cordiale." Our acceptance of art is strongly influenced by the visual environment. The environment itself acts in a variety of ways, ranging from one extreme—when it spurs the imagination, inspiring new aesthetic concepts and forms—to the other—acting as a detriment and inhibiting challenge, limiting or destroying aesthetic experience.

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* Excerpts from: Kaufman, Irving, *Art and Education in Contemporary Culture*. New York: Macmillan Co., 1965. (In press.)

THE TECHNOLOGICAL ENVIRONMENT

Today our landscape is basically artificial. It dwarfs our sense of individuality as it expands our sense of power. The old fear of the implacable forces of nature has been largely dispelled. We collect what is left of the virgin land and safeguard it in national parks much as we do the dwindling wildlife. We live more and more in a manufactured enclosure that permits the introduction of nature only through a potted geranium or packaged lawns.

Tremendous machines gouge out the side of mountains or move countless acres of earth to make the measured mile. Vertical pylons play a visual counterpoint against the ongoing miles of wire, while the complex components of a launching pad or an oil well are intricately silhouetted against a mute sky. Disjointed images of color, mass, and light mark the anchorless shopping centers that were onion fields. A warehouse packed with thousands of similar objects kicks across the retina like a freight train loaded with hundreds of identical late model cars.

These sights are the inherent image of an industrialized and urbanized culture. "There is an aesthetic of units and series, as well as the aesthetic of the unique and non-repeatable." Lewis Mumford, who has long been a keen observer, points to the need for recognizing these contemporary images and interpreting their visual order "of machines and instruments, with their hard surfaces, their rigid volumes and their stark shapes."

The new landscape has a fundamental influence on the development and direction of visual forms. As Gyorgy Kepes says, "The environment of man living today has a complexity which cannot be compared with any environment of any previous age. The skyscrapers, the street with its kaleidoscopic vibration of colors, the window displays with their multiple mirroring images . . . the motor cars (all) produce a dynamic simultaneity of casual impression. . . ." This simultaneity may bring about the confusion and merging of aesthetic values. Visual environment and the symbols of art become interchangeable. They become the shared images of a mass consciousness requiring social approval in order to be enjoyed. Aesthetic experience becomes attenuated like so many of the other daily encounters. Technical improvisation becomes the philosophical order of the day rather than individual discovery; procedural aspects of experience become more important than its substance. For instance, in discussing material for television presentation, the producer generally asks the question, "Is it OK for TV?" not "Is it good in itself?" Similarly, in other visual forms the superficial appearances and the underlying quest for mass success become the popular determinants of form. There is a blending of technics, commerce, and art that blurs distinctions between good and bad art. Aesthetic factors are pressed into ill-fitting practical molds or momentary improvisations.

The new environmental conditions of vision are quite different from the older aspects of nature. The unordered world of nature has now been opposed by the geometry of man-made vistas. This has its consequences in a variety of ways. We cannot walk down a street without being accosted by an omnipresent intensity of visual experience. A changing configuration of posters, signs, marquees, window displays, electric lights, and neon color make their presence felt through infinitely variegated patterns. Billboards blatantly blare their messages substituting dulcet semblances for the natural vision of landscape. Magazines and newspapers edify their readers by becoming pictorial compendiums and disseminate information through striking layout and visual blurbs. The camera reflects an omniscience akin to an earlier iconography. Motion pictures have expanded the scope of visual experience once limited to didactic illustration. The ubiquitous television set has invaded the privacy of the home. It has captured the collective eye which has surrendered to a willing bondage.

Painting, sculpture, architecture, and the various other fine arts have been spurred on to amazing quantities of works. We have what André Malraux refers to as "a museum without walls." We can enter it at our leisure; in fact, we are constantly subjected to its abundancy. Art, even when viewed skeptically by the public, has become a standard, everyday experience at home, at work, and at school. Unfortunately, art forms are usually paced to a "do it by the numbers" philosophy or easily digested and cursory appreciation. The overriding and indiscriminate theme today might be summed up in, "Everything is art. You, too, can be an artist!"

SCIENCE, TECHNOLOGY, AND THEIR INFLUENCE IN THE VISUAL WORLD

It is in the applied fields of art that we most often experience this new imagery. An endless visual reservoir has been tapped to provide us with supposedly satisfying and functionally necessary images. Art is manufactured rather than created. It becomes a commodity to be exploited—to assist in production and sales, to decorate and enrich our surroundings. The resulting sight is frequently one of agitation and ferment.

Our dynamic visual environment has kept pace with the growing need for nonverbal communication. During the preceding nineteenth century, when the tempo of living moved at a slower pace, the verbalized idea, the book as knowledge, the deliberate weighing of pros and cons prior to taking action was a proper manner of response. Discursive behavior was a fitting interaction between man and environment. With the radical change that accompanied scientific discoveries this reliance on the discursive had to be modified, if not abandoned. Twentieth century civilization has become a vast and intricate complex of industry, technological organization, mass mercantilism, and packed urban living. Earlier and simpler relationships employing muscle or horsepower gave way to the present dependency upon machines. Earlier introspected behavior has changed into the modern spontaneous aptitude for surface appearances and reflex action. The machine dominates the contemporary mind. Facts of American living and the attitudes that are developed appear to bear this out. Our button-pushing outlook is central to current forms of living. We acquiesce, either with eager naíveté, neutral understanding, or imposed tolerance. We unconsciously accept the preponderant sway of technology even while we consciously may reject many of its dehumanizing influences.

In any case, man has altered his relationship to his environment. He utilizes a mechanical complexity by which he can better control and manipulate the forces about him. This has resulted in a concomitant alteration in human psychological (and physical as well) reaction that is necessary in mechanical operations. Speed, change, clarity, and sureness of function are operating corollaries of a mechanical situation. A culture growing out of technics calls for instinctual and reflex action in order to ensure smooth functioning. The visual image with its innate sensory qualities is one of the means through which this kind of behavior may be developed.

In order to integrate man into the gears and energies of the machine, society evolved a firmer tropism toward the visual. Physiologically, man's visual apparatus permits a diversified and intense intake of data. The configurations of vision are succinct, clearly experienced and easily recognized. Though individual perceptions might differ, we have sufficient agreement so that there is a common denominator of understanding. It is possible to respond directly. The average unsophisticated visual experience and reaction may be simply plotted and largely predicted within known statistical probability. As a result, society can build its factories, lay out its cities, produce its products, enjoy its decorative arts, and mechanically travel the earth's surface without creating a chaos of bewildering contradictions. This is often accomplished at the expense of the nonutilitarian values of art. There is rarely a real work of art or a lasting authentic expression in the popular mode. Yet, paradoxically, there is a quickening of the aesthetic pulse. There is recognition that many art forms stem from the visual sense. These visual expressions possess a nearly universal significance which transverses spoken language and surmounts political and social boundaries. They also possess the added quality of enhancement and decoration. This provides an aura of psychological acceptance. By means of art there is a more conducive and attractive atmosphere in which people can function. The visual in this sense has become the Esperanto language—a discourse with the felt and the visible. However, this can occur only if the basic integrity of the expression is not compromised by impinging on commercial and other extraneous considerations.

Much earlier in history, primitive man created an art of potent imagery. Art was inextricably interwoven into the very fabric of his culture; it served not only as an expressive channel but as the psychological means for involvement with nature. We have returned, in a manner of speaking, to this image making as a necessity of contemporary living. The return has been prompted by pragmatic values. Visual improvisation has become an instrument of technical progress.

VARYING CONCEPTIONS OF ART

It was virtual symbolic value that characterized earlier visual images. Symbols portrayed a reality that was complete in itself. The bisons on the cave wall of Altamira possessed a magical reality for the creator and his audience. In Egypt the statue of Pharaoh *was* the living embodiment of that divine figure. The ancient art works did not clearly distinguish between reality and imitation; there was an indeterminacy that permitted the work to possess its own sense of being. This was changed with the Greeks when their art symbols became abstract conceptions as well as concrete forms. The philosophical ideas removed the symbol from its role of prime and active meaning. At this point ritual became religion, myth the beginnings of philosophy and science, while art developed as a dependent image of beauty. Art was divested of its immediate and direct properties as a means of apprehending and expressing reality. Intermediate forces of "reason" and "beauty" became necessary for confronting works of art. These same forces took over as the basic conditions for understanding and utilizing the arts: A Byzantine fresco was beautiful because it was a reflection of Christian religious ardor, a Renaissance painting had significance because it was a sensuous extension of the mathematical laws of perspective, an academic painting of the nineteenth century was highly regarded because it demonstrated a Victorian notion of propriety, sentiment, and beauty. In a similar manner, a designed object in today's world has significance and aesthetic worth because it captures the spirit and the function of its times. The sleek, streamlining of an airplane fuselage bespeaks the speed and aerodynamic principles of flight while the lines, colors, and textures of home furnishings reflect our affluence and love of convenience. The symbolic values of the visual object are never aesthetically independent. They have antecedent causes and can be comprehended only through adjunctive meanings supplied by industry, science, or any of the other determining forces of the culture. This is the underlying understanding of popular conceptions of art.

The idea of art conceived as an instrumental value has prompted many of the leading artists of the modern period to reject the underlying philosophical structure and styles of earlier periods. The technical developments in graphic representation during the nineteenth century permitted the artist to divest himself of his didactic function. He no longer was the visual echo of the ideas of the church or government. He was free to create within the pure spaces of symbolic visions. For example, Cézanne sought a visual means that was not beholden to anything but visual structure. Similarly, Monet translated light into color and atmospheric values, while Van Gogh distilled the emotional essence of life directly into the sensuous medium of paint. This led to twentieth century aesthetic exploration and visual experimentation. Once again the symbols of the visual arts have become independent images, nonrational but valid configurations. The fine arts have attempted to recreate an untrammeled perception of the forces that give substance to life, not necessarily denying the laws of logic but suggesting that there is a multiplicity of ways for arriving at truth, through sensuous form as well as through abstract formulations.

Though technology has engendered a fearsome mechanical imposition on our lives, it is not an inappropriate condition for our century. Despite the sharpness of the industrial scene, there is a sense of power and what could be an intrinsically satisfying plan of achievement. Process and engineered efficiency possess a beauty of their own. The attendant arts of advertising and design provide intriguing challenges to bring together the aesthetic instincts of modern man with his trading, manufacturing, and social propensities. Technology is not only a source for products and wealth, it is also a fundamental source of philosophical understanding as well as a generator of creative visual form today.

Educators have used the visual image as a means of instructional communication, as an aid in teaching. Not only method but the very architecture of our schools has been revamped. The legacy of the nineteenth century, of the schoolhouse with the red brick façade and stilted fenestration, has given way to the striking school building of today with its colorful use of exciting construction materials. Varying textured façades, halls and doors of glass, brick, tile, wood, and metal offer attractive and inviting areas in which to learn. The classroom itself has become a focal point of visual learning with large bulletin boards, display cases, and the parallel stress on pictorially effective teaching aids. Textbooks have been designed into visually animated tracts with handsome illustrations, eye-catching color, and provocative graphs. The rapid growth of audiovisual education has added another dimension to learning. We are at the the beginning of a new "mechanized era" in education where knowledge is automatically presented to masses of students. Teaching machines have become important considerations in the teaching process, its philosophical tenets, the basis for new and changing outlooks, all of which influences visual forms.

No doubt, our educational method will evolve and assume differing appearances, most likely visual. Though audiovisual education is a necessity, it would be extremely harmful to elevate this approach without examining the probable consequences, both psychologically and aesthetically. Thus far, there has to be a genuinely positive value orientation toward audiovisual education. In any case, the newer methods of teaching through mechanical aids and programed learning are a reality now. The features of its abstract and remote controls will shape its own values, aesthetic and otherwise, as it unfolds in the future. What is of significance for our concern is that education becomes subject to the concept of a designed world.

THE DESIGNED ENVIRONMENT

The idea of a measured and controlled world is widely accepted today. The recognition of needs is calculated against the conditions in the environment and the social mood. These are then subjected to man's analytical and creative attributes. The result is a product that answers certain individual needs and at the same time keeps the wheels of the culture's spiritual and economic complexes operating in an ascending spiral. The man who accomplishes this in the visual sphere is the designer. He is one of the key individuals in the contemporary world of technology and commerce—the shaper of its appearances. He not only reflects a designed surface, he influences the internal concepts of his culture as well. He is not only the practical architect of the visually functional structure, he also engages in cultural midwifery when new forms are born. The designer reflects one of the modern beliefs in the efficacy of planning. In the final analysis his vision presupposes a utopian concept of an ordered, beautiful world that responds automatically to the needs of an individual as they arise. Though Western cultures have not arrived fully at the automatic stage, the salubrious thinking of the designer is that this is simply a matter of planning and of time. There is a genuine and fundamental belief in the limitless possibilities of technology and the ability to shape its products within an acceptable and pleasing aesthetic.

The ideas of the Bauhaus are perhaps the most typical ideas of the new design outlook. The Bauhaus saw the new technical age as a radical departure, setting new challenges and demanding new solutions to problems. Consequently, new forms had to be created. They insisted upon a functional foundation for design, arguing that the best visual solutions were those developed along the lines of manifest needs of a product. Given the conditions of twentieth century technology, the designer had a responsibility to identify functional aspects and appearances in a designed manner. The past was understood as a significant but finished condition that would offer no sanctuary for timid or conservative spirits. Rather, it is the technical, social, economic, and artistic trends of his own day that the designer would utilize as source material for his creations. In turn, these creations would reflect an honestly workable and aesthetic blend of materials.

The Bauhaus philosophy insisted that the distinctions between the fine and the applied arts were artificial, that the various arts of painting, architecture, typography, furniture design, and photography were related efforts that had a base in rational design principles. If these were identified and utilized, then a new sense of beauty could be developed: modern, functional, and not merely decorative. They insisted that it was as significant to design a good toy or a successful turbine as it was to sculpt a portrait or to paint an odalisque. They suggested that it was more appropriate to design an attractive, functional store front than it was to paint a spiritually thin or merely decorative picture. The Bauhaus was very influential. Its ideas pervaded the visual thinking of Europe and America. The influence was of an educational nature as well as artistic and philosophical.

This vision of joining technology and aesthetics has had its most potent expression in the work of architects and city planners. From the ideas of Sullivan that "form follows function" to the dymaxion hemisphere of Buckminster Fuller, architects have proceeded to impose a new image on building. James Fitch characterizes this as "the first authentically original idiom since the twelfth century invention of the Gothic . . . its originality arose, not from any isolated theory of form or taste, but in response to new forces which, convulsing modern life at every level, demanded adequate aesthetic expression." This expression has been fostered by such architects as Frank Lloyd Wright, Walter Gropius, Mies Van der Rohe, Le Corbusier, Pier-Luigi Nervi, and others. The towering buildings of glass and steel, the exciting exhibition hall enclosures with their intricate and space-defying structural engineering, and the monumentally conceived edifices of reinforced concrete are the synthesized versions of a contemporary designer's vision. The economy of the environment as well as the political, social, and aesthetic ideals find expression in these forms.

However, while the experience of these modern buildings affects us emotionally and intellectually, the greater majority of the man-made landscape is sympathetically observed as a clutter of outmoded, substandard, indifferent, or profit-oriented shapes. In fact, if the kindness is lifted, the scene can be seen as one of essential ugliness and vulgarity. This is contemptuous of the designer's ethic which embraces social commitment and planning. This is evident in the almost total lack of community cooperation with city planners. There is little doubt that business interests come before those of social welfare as expressed in design concepts. Consequently, the planning activities of architects and "environmental specialists" are subject to the veto power and uninformed taste of many public officials or profit-minded executives.

DESIGN IN AMERICA

As early as the latter part of the eighteenth century, Josiah Wedgwood began to design objects for mass consumption. Peter Cooper, in his visionary way, added to this impetus by bringing to America the controversial ideas that were generated in the industrial England of his day. However, it was not until the advent of machine production that the designer came into his own. Until the Second World War much of the creative developments in this area came from Europe, through the influence of the Bauhaus and the designer-craftsmen of the Scandinavian countries. The work of Breuer, Aalto, Petri, and Copier reflect the strong influences of European design. However, since the war, the United States has been spurred to a design consciousness that is both resourceful and mature in its own way. Eero Saarinen, Charles Eames, George Nelson, and Raymond Loewy are among the host of designers who have worked or are now working in the United States. New production processes that are the genius of American inventiveness have bred a freedom of form improvisation that is both refreshing in scope and sound in design. Materials, tools, processes, and purposes are given a satisfying aesthetic form without violating the inherent integrity of each.

In comparison with earlier times, design has been upgraded. As an example, design in the automotive field has had at points classically functional form, though too often the gadgetry, status styling, and flamboyant lines have overwhelmed the basic structural design of cars. There are many other instances of visual planning: the crisp patterns of an airport or a grain elevator, the graceful rhythms of a racing sailboat or a new bridge, the textural pleasantries of contemporary fabrics or construction material for homes, or the sophisticated improvisations in every manner of household fixture. Scandinavian wood products or tableware, Italian pottery and fabrics, French clothing, and countless Japanese articles are only a few of the examples of well-designed goods that may be encountered in American stores and homes. The talents of diverse national groups are felt in a variety of ways, either directly through the products themselves and in visits by the designers or indirectly through influences of photographs, a World's Fair, and other means of mass communication. The sources for design are rich and widespread. At the same time, the impact is tentative and not sufficiently pervasive. The attitudes and satisfactions derived from good design are sporadic and unrelated.

Given the general pattern of production and marketing, the designer finds that he is relatively insignificant in the over-all picture. Unfortunately, he is not able to have that final and necessarily unequivocal word in his own area. The avalanche of unaesthetically formed products that flood the American market is repeated annually. Too often there is a cheapening of materials and a flamboyant imposition of an image that is likely to catch the eye and open pocketbook. The only original quality in so much of popular design remains in the original matrix; however, this becomes only a prototype with a peculiar lack of substance when machines produce quantities of imitations. All too often, the designer who remains successful in the mass market is not the one who is involved with intrinsic design characteristics. Where intrinsic design features are given the attention they deserve, the product is usually so expensive that the average individual can not afford its purchase. Yet, within this glut of overproduction and low mass levels of aesthetic appreciation, a particular ethic of design has grown.

There has been a growing interest in design on a mass scale. The visual manipulations of the professionals have met with a limited but encouraging popular attitude. When judgments have been informed and responsible, the designer has produced a visually commendable product. Craftsmanship and respect for aesthetic fundamentals may be experienced on a limited scale in the United States. Perhaps it is that the workings of democracy and the abundance of a productive land have not yet succeeded in making of Americans an artistic people. As is implied by John Kouwenhoven, Americans are an adaptive and inventive people, their forms derived from a "vernacular" tradition. Their major effort is not in wrestling with the stubborn material of living in order to creatively transform it, but rather to modify the environment, stamping it as practical, efficient, and conducive to "happiness." The spread of a homogenous popular culture is an expected parallel, as is the mass education that supports these concepts and values.

Louis Kronenberger pinpoints this widespread but developmentally equivocal characteristic. Speaking of the American inability to be an artistic people he informs us, "We are dedicated to improvement—to improving our minds and our mousetraps, our inventions and our diets." In being so dedicated to improvement, "we neither ask nor care whether a thing needs to be improved, is able to be improved, or qualifying as an improvement will necessarily seem to benefit . . . no matter how genuine was the original impulse, or how sheerly commercial it is today, inventiveness has become ingrained in our practice, and our source of constant pride; and even among the best of us—unless we are extremely vigilant—it is now an influence on our taste." No matter how successful a car design may be one year, next year's model will supplant it. No matter how proper and pleasing any designed object appears to be, it will have a feeling of gadgetry about it and often a planned obsolescence. The sense of tradition that is so vital in any artistic process exists as no more than a transient style, on its way out before it is established. Quantity becomes a measure of worth, attractiveness of an object determined by how many own or desire it, not by any intrinsic attributes it may possess. Change is seen in shoddy or surface improvisation, the environmental forms tuned to instrumental rather than aesthetic concerns.

Arthur Herzog comments on the products that are available in shopping centers, "But although women come to browse over an interesting variety of goods, the merchandise at a shopping center is highly standardized . . ." This is true despite the inventiveness. The article goes on to quote a leading designer, William Smith of Raymond Loewy-William Smith, Inc., "A single shopping center may have ten shoe stores, with only a hair's difference between their shoes. You might easily find the same item sold in twenty-five stores in a shopping center . . . consumer goods have reached a dead level of acceptance as a consequence of the stereotyped and repetitive character of the advertising." Thus, even when good design is a deliberately planned feature of a mass-produced article, the countless repetitions of its shape defeat the aesthetic purpose. For it seems that the mature and sensitive mind is repelled by sheer numbers. Uniqueness of artistic quality and the ability to appreciate it are limited somehow by the number of copies. If the eye is subjected to an endless reiteration of a particular beauty, it will soon tire of it. When this insistent and overriding sense of presence is multiplied by the abundance of the machine, the sensitive response is either complete indifference or active rejection. Even the average sensibility tends to reject "sameness"; yet the "vast wasteland" of cultural forms is an unpleasant truth.

Modern man is thus the helpless victim of a fantastic array of sensory experiences. Designers are also victims of this visual jumble for they must create within the driving competition that leads to an enervating unleashing of popular visual material. The sensitive individual can detach himself from this optically fantastic menagerie; the indifferent person can ignore it. For the designer, it is the very stuff with which he communicates. As such, it presents an almost insurmountable obstacle to honest creative endeavor and becomes a hard, insensitive tool of economic exploitation and competition.

We have developed an insatiable appetite for more, larger, or brighter images. Everyone is accosted at every turn: walking, driving, shopping, and traveling. There is a confusing kaleidoscope that is fed by endless spectrums of color, by geometries of designed space, by undulating masses of sculptured surfaces. Subtle and sensitive relationships may exist—a feeling for art. Yet this quality is drowned amidst the raucous and overwhelming quantity of the imagery. The aesthetic experience is vitiated by massive and insistent demands the environment makes upon his eyes and consciousness. Siegfried Kracauer evaluates this visual deluge when he says:

> In sum, we are submerged by pictures and at the same time prevented from really perceiving them. Pictures, as they are presented today, are like a veil between us and the visible world. Instead of tempting us to inquire into their contents, they dull the edges of our intellect and stifle our imagination. The habit of being exposed to them blinds us to the phenomena they render. Paradoxically, the more reproductions we see, the less we are able or willing to practice the art of seeing, with all that it implies in spontaneous responses. We are lulled into passivity, our perceptive faculties threaten to decline. The incessant flow of material from the assembly belt has the soporific effect of a drug, adding to the drowsiness which our mass kind of culture tends to spread.

The very reason of efficiency and mass appeal that engendered the development of the visual image comes into jeopardy. There is a sensory exhaustion that often results in a lethargy of vital perception. The visual experience dangerously stresses mechanical responses. Man moves a notch closer to emulating the machine, the mass belt of reproduction conveying a surfeit of experience. In order to further stimulate jaded-looking and conditioned responses, the image becomes progressively bolder, cruder, and more shocking. It is against this backdrop as well as that if an idealistically formulated philosophy that the teaching of art has to be developed.

ART EDUCATION AND ART

Art education has experienced a continuing though tenuous relationship to the larger body of education. In many ways it has been shaped by pressures and concepts foreign to itself. Political, social, psychological, and pedagogical concerns have exerted influence.

Unlike other subject areas that are based upon the relatively stable structure of a particular discipline, the content of art education has been ambivalent and vague, frequently straying from the broad conditions that mold the nature of art. This may be due, in part, to the unstructured quality of art and the difficulty of designing an art curriculum. There is a stress on the inherent capacities of the individual teacher and trust in his knowledge of creative process. This trust is at once a blessing and a convenient blind for what may be trivial content. Art education has developed an all-encompassing and indiscriminate content. It frequently serves as a pipeline for the very surrounding culture that it purports to upgrade.

From a most pessimistic view, art has become a toy. It is a diversion to while away boring hours of leisure or it is thinly disguised as a tourist attraction, as, for instance, when a Sunday visit to one of the large urban museums or to Michelangelo's Pieta at the New York World's Fair is regarded as an experience that combines the elements of fun, holiday, travel, the carnival atmosphere, and circus attraction and is also paradoxically "good for your mind—educational." The work of art is looked upon as a "thing," a commodity, rather than as an experience. The much publicized visit of the Mona Lisa with the three-second viewing span is a good example of popular art experience. The so-called plebeian, underprivileged, or disadvantaged social class tends to disparage or ignore art when the meaning or mind set is not immediately given or oriented in differing social directions. The stultification of conformity and material values directs the overwhelming mass of the middle class to sense art as a "frill or a fad." At the other end of the sociogram, upper social classes react by haughtily claiming a spiritual kinship with the artist. This distinction is theirs by virtue of possession or by lionizing the artistic creator. Yet, the unvarnished truth, in many instances, of this otherwise facetious and shallow involvement, is the quest for social advantage. There is also the characteristic element of handling art as a commodity to be bought and sold, traded and generally quoted on the market. Though these cultural and sociological images may be overdrawn and harshly pessimistic, they probably deviate from the real ones that exist in degree rather than in kind. It is necessary to recognize them before any effective educational hopes are to be realized.

The creative artist still works within his self-imposed caul, otherwise he is subject to the seductions and blandishments of a thing-oriented society. Socially, as well as spiritually, the common American métier is essentially indifferent or hostile to art. Where there is a small attempt to integrate art and environment, a momentary flurry of excitement marks the activity. Generally, it is lost again amidst the never-ending projection of garish main streets and transient popular images. Though the schools have attempted to alleviate this, no one really assumes full responsibility. There remains an anarchy of visual growth and an aesthetic sloth. Margaret Mead underscores this when she writes:

> There is a related responsibility which Americans have never taken, responsibility for the landscape which others see when they look out their windows or walk down a street. We have so sedulously sought each his own view, swept clear of the hand of man, that we have failed to recognize to what extent our house or garden has become the 'view' of others in this crowded world. We, none of us take joint responsibility for the city streets, the combination of water tanks and occasional pleasant pinnacles which we call a skyline, on which our children's eyes must be fed, and so we learn to turn a blind eye on ugliness. Our unplanned towns and sprawling developments, our unwillingness to adapt a new building to the line of the buildings already there, have bred a people who expect beauty to be a piece of private property for which they take no responsibility.

Perhaps beauty is a piece of private property, its contemplation and enjoyment a unique quality possessed only by individuals. However, for teachers there is an incumbent responsibility to assess the inherently evocative aspects and the comparative worth of their environment so that students may develop whatever creative potential is theirs. In the larger sense, there is the responsibility of attempting to effect the environment. Art as one of the symbolic modes of meaning and communication requires open and sympathetic channels. Educators have to evolve an understanding of the role, not only of the functionally visual but of the inherently humanistic values of art. There should be insight into the dichotomy that Lewis Mumford so aptly writes of as "those things of meaning with no use, and things of use with no other meaning." We have stressed the latter in our society, and even in art education the danger remains of emphasizing instrumental rather than intrinsic values.

Because visual sensation is always present, there is little opportunity to choose for students. Because the demand is for speed and efficiency there is little that permits the maturing of individual taste. The average response to art becomes inextricably bound with the popular visual mode. There is a vague and blurry distinction between the common visual surroundings and the qualities of art; they are lumped together in a blend and generally unrewarding fusion of values. The unique reality of art becomes the esoteric possession of a relative few, while the average person is prey to the tyranny of Pavlovian-like conditioning.

The Western artist from the very beginning of the Industrial Revolution until the present has accepted, if not actively sought, an alienation from his environment. He has tended to regard the masses of men as barometers registering the forces and changes of society but rarely transforming or expressing them in new and meaningful acts or works. In order to safeguard his own individual insight, he has maintained his divorce from the body politic. This has permitted him freedom for his emotional and spiritual search. His art has become a forced departure from the narrow and static canons of an earlier period and the arbitrary rigor of current mass attitudes. This has led to revolutionary changes in art, to a continuing avant-garde that has been involved with spontaneous and sometimes exotic experimentation. This has opened up new and exciting realms of art. Painters, sculptors, and various other artists of the past century have created on the edge of the unknown, exploring the rim of an endless abyss of unformed reality.

Though the attempt has been made, the schools have not graduated a significant number of informed and discriminating individuals. Paradoxically, at a time when the extensions of art proliferate in our society, the serious artist and his work suffer from a lingering spiritual isolation. The "finer" aspects of art are regarded with suspicion or disdain. There is often an accompanying snicker that regards the artist as an irresponsible bohemian. Not that the artist or his work is above criticism, but there is in the vast recesses of the mass popular mind a blanket condemnation. The social and intellectual psychology of the artist is likened to the premises that activate the experiences, perceptions, and judgments of the larger groupings. Though his motivations and actions are fundamentally different, he and his work are subjected to the ostensibly democratic lens of the common and often culturally illiterate mind. Even when the so-called battle to make modern art an acceptable image is tentatively halted with a decrease of surface harassment, the artist is faced with unique problems. Widespread exhibition, positive publicity, and a surprising material success (though still limited to small numbers of artists) bring new and perhaps even more difficult problems. After the artist has won even a small audience, as the critic Harold Rosenberg says—

> "The struggle of the modern artist is different from the campaign to make modern art prevail. In his struggle there can be no steady advance; the rising prestige of the tradition of the new merely confronts him with new problems, new obstacles. While an institutional buffer and a devoted audience now intervene between original works and the grosser forms of public contempt, ridicule, ignorance, and libel, the intellectual and phychological estrangement of the artist has not been materially reduced; it may even have grown deeper."

This "devoted audience" proves a taskmaster in being facetiously "ahead" of the artist at times, suggesting an eternal merry-go-round for the ring of novelty and innovation, almost for its own sake.

Despite reactions which often adulterate or misconstrue its sources, there is a large and potent body of work created by artists over the past century that heralds a new and revolutionary art epoch. In his free creative search the artist has knowingly apprehended the sense of his civilization. Art education has to transmit the elements, excitement, and energy of this search, providing a base upon which individual understanding, involvement, and creativity are engendered as much as possible in each pupil.

THE DEVELOPMENT OF CONTEMPORARY ART

Contemporary art exists on many levels, in many media, and has great complexity. There is no single date we can pinpoint and say, "This is when modern art started." However, it is generally agreed that it became a serious movement shortly after the middle of the nineteenth century. Politically, economically, and socially, the Western world had been in ferment. The rise of the common man and the consequent decline of the aristocracy, the push of nationalism, the seeking of mass markets, and other dynamic forces gave impetus toward breaking with tradition. Industrial development and technological progress led to urban centralization and new relationships between individuals and groups. Psychologically, and privately, the image man held of himself was further altered by radical discoveries in the sciences. Western society was in the throes of change as it still is.

Like the peasant who necessarily became the proletarian worker, the artist had to undergo change. The peasant gave up his closeness to the soil; likewise, the artist was forced to forego his sources of patronage—the nobility, the church, and the ruling class. Unlike the worker, the artist did not find a ready means of employment. He was thrown upon his own resources. In the process, he recognized a freedom—a freedom to look, inquire, and create without the confining limitations of a commission. The artist became a speculator, philosophically and aesthetically as well as economically. Whereas the worker merely changed figuratively from one form of "bondage" to another, the artist found that a whole new horizon of freedom opened for him.

A new series of values emerged. Old ideas were not permitted to stand in the way of eager discovery. This is as true now as it was with the Impressionists and Cézanne almost one hundred years ago. One of the continuing characteristics of modern art has been its constant search, its seemingly congenital inability to be satisfied with yesterday's solution. However, this has existed side by side with the need to provide visual solutions to innately artistic problems. Despite the flux and flow of ideas and forms, there are the works that create a universal image transcending the particular time in which they came into being. In the latter sense modern art remains very much in the tradition of producing works of art. If we examine the fabric of art history, we can see that the intent search for unique solutions has always prompted artists. Yet, we cannot evaluate the art of our own time in any absolute way and claim any of it as being timeless. This we must leave to the later decision of posterity. Our judgment may not be neutral, but we cannot support any extreme position without suffering from an officious or opinionated pride. Nevertheless, we do live with contemporary art forms, and good or bad, they are ours.

The insistence upon new and different approaches to art led to many innovations. Chief among these was the rejection of representational imagery. The artist, in pursuing his search for expression, gave a great deal of attention to the properties of his materials. The painter rediscovered and affirmed the flatness of his surface and insisted on a basic commitment to the color and textural qualities of pigments. The sculptor began to think in terms of mass and movement rather than a static likeness, and the architect designed to enclose and manipulate space in terms of new functions and values. The actual depiction of objects was no longer recognized as an important artistic consideration—in fact, it came to be regarded as an obstacle. The camera had taken over this function in a manner the artist could never hope or want to compete with. In his search, the artist also pushed the sensuous possibilities of his media to great lengths. Surprisingly enough, in this exploration of artistic sensuality, the artist looked for his creative cues to nature and the traditions of art. However, in doing the latter he did not confine himself to one period or one master. He took the history and breadth of art as his province. Prehistoric art and the art of earlier societies as well as the art of children and the primitives have been considered sources of reference as valid as were the venerable old masters. All of man's artistic endeavor was used as a jumping-off point for expression, experimentation, and inspiration. The modern artist does not consider one period or style "better than" another, though one may evolve from another. Each remains a reflection as well as an expression of its time. In this manner the modern artist has widened the public field of vision and has enriched its sense of art.

Given the freedom to utilize the understanding of the range of artistic expression, artists developed the next obvious step. They turned their understanding inwards. The gamut of human emotion and psychological functioning became a source for creative ideas. The individual artist became his own model, his psyche the laboratory of his experiences, his personality the impelling condition of his style. The artist affirmed the ultimate worth of the person and insisted upon the dignity inherent in all individuals. Philosophically, he predicted or paralleled the thinking of the pragmatists, the existentialists, and the various shades of democratic reformers, though he rejected common consensus as a means of artistic approval.

In stressing the individual viewpoint, the artist created many new pictorial problems. Since one cannot drag out introspective notions and display them, artists resorted to allusion. Through allusion the essential meaning of experience was symbolically expressed. Meaning was conveyed in sensual terms. Subjective understanding was transformed into art works that were basically symbolic of the artist's personality and his search for meaning. At the same time, the work created its own quality of reality, existing as a thing in itself. Art had arrived at a point where it could be itself. It developed directness and force that spoke without any intervening considerations to the onlooker. It achieved direct and symbolic meaning that required no interpretive devices other than the integrity of individual human perception.

In achieving this directness and the celebration of his own nature, the artist revolutionized the outlook as well as the surface of art. Though he still sensed the greatness of earlier art, he recognized its inability to express his needs. Though he borrowed from many sources, he did not ape or copy them. He created a facet of reality that expressed his sentience. Art opened a profound psychological awareness that not only mirrored the contemporary world but gave it open-ended and diverse variety of forms. Intellectual freedom and daring speculation is as much a part of modern art as it is in the more accepted province of science.

In addition to rejecting representation, the artist threw out earlier considerations of pictorial composition—the idea that each work follows a prescribed convention and has a beginning, middle, and end. Pictorial action became a thing closer to contemporary life, sometimes fractured or randomly distributed. Cubism, for instance, rearranged the pictorial universe of the canvas so that its construction followed the artist's sensibility and feeling. It freed the artistic concept of space and time from an older, more mechanical serial order and created a sensitive awareness of the infinite variety of the artist's field of vision. Art dictated its own values, so that the apples in a Cézanne still life or the newspaper in a Braque collage were as "right" and necessary in the artist's composition as were the nymphs in the work of the academicians. Like the priestly artist of ancient days, the artist created his own myths, transforming his experience and his environment in a new evocative manner.

Visual innovations did not simply concentrate on ridding art of tired clichés and shallow sentiment. Artists were more interested in their own positive searching than in any negative aesthetic vendetta. The inherent artistic problems occupied the artist's attention. Though they often rejected the older values of the materially powerful environment in which they worked, artists could not divorce themselves from many of the fundamental dictates of that environment. After all, drastic change had occurred not only to those conditions that shaped art but to the basic organization of society. Science had become the controlling factor in the development of society. Its impersonal discoveries and its attendant technological applications had altered the landscape and, as previously mentioned, drastically changed the image man had of himself. Darwin, Freud, and Einstein inaugurated their own revolution. Ford, the Wright brothers, and a powerful new class of entrepreneurs invested the findings of scientific research in mechanical application and mass production. The electron microscope and the gigantic telescopes uncovered strange patterns. The probings of psychology and the intellectual stabs of new philosophies distorted and refracted the earlier visions man had created for himself. In all, the universe that man inhabited underwent drastic change.

Artists are involved in their own work, arriving at aesthetic solutions, resolving artistic problems, in short, making art. Their problems are those of the canvas, of space, of color and of the other pertinent visual elements and materials. Yet, in developing a style, larger human factors are always present; style partakes of the temper of the times. The artist is within the stream of history and draws his sustenance from the total human spirit. A civilization's complexities, contradictions, and delineations are mirrored in its art. On one hand, contemporary art integrates the sharp, ordered, yet cluttered components of technology through the concerns of the canvas such as in Léger or Moholy-Nagy. The higher reaches of science, of mathematical elegance find an echo in the intricacies of Cubism or in the abstract harmonies of Mondrian, Brancusi, or Pevsner. On the other hand, the turmoil and insecurity of much of today's ideologies are reflected in the distortions and abandoned movement of a Wols, a Pollack, or deKooning. Earlier the intensity of life was seen in Van Gogh, Munch, and the German Expressionists. Psychology and its probing of human motives later found ready visual allies in the Surrealists and artists like Dubuffet or Giacometti. The subjectivity that currently prompts the man-centered researchers is already a highly developed avenue in art.

The art of today is primarily an interior art subjectively oriented. Though it is principally experienced through its visual elements, it also communicates on a philosophical and psychological level. Despite the great diversity, the artist creates a relatively unified image of modern man. This image is an intense empathy with contemporary conditions of life. The committed artist faces up to the existential factors that are the fundamental means of action and understanding in a rapidly changing and violent world. In addition to the grand technological innovations and scientific breakthrough, this century has also experienced several gory world wars, the concentration camps of Germany, the viciousness of totalitarian systems, as well as the prevailing condition of an unnecessary and senseless starvation and brutalization of spirit amidst an abundance of production and the recognition of a fraternal bond that encompasses all people. Works of art reflect the mass poverty of spirit of the era even when they are lush in the sensual exposition of trivia. However, the art not only reflects the obvious qualities about it but draws from more profound sources, the inherently humanistic attributes of mankind. The modern artist has rediscovered the sources of intuition, recognizing the creative compulsions and formative understanding that are uniquely part of the human condition. The very junk and discarded bits of contemporary living that many of today's artists are motivated to employ affirm our limitless reservoirs of spirit, paradoxically creating "beauty" from ugliness, stressing contemporary meaning rather than senseless contingency. There is a recognition that in the supposed irrelevancies of a machine-controlled civilization, a new understanding will develop possessing the possibility of broad social, spiritual, as well as aesthetic salvation.

Some of this understanding trickles down into the mass consciousness, but the greatest majority of the artist's insights are still utilized as devices that superficially alleviate the spiritual quandary in which modern man finds himself. Art, in our current experience, is only a small part of the total visual environment, even though it may be regarded as a fertile fountainhead. Actually, one of the directions of modern art takes this very condition into consideration. Allan Kaprow, in creating the expedient and transitory conditions that are present in his "Happenings," is attempting to capture the direct qualities that are a part of everyday living. Other artists of the "pop art" group have taken the actual forms of the visual glut that surrounds them and have utilized them as the base images that attempt to bring the new formal interests and discoveries of modern art together with those of the "vernacular." The images of the popular arts—the comic strip, the bold advertisement, the visual bric-à-brac of daily production—find their way into the constructions of "pop" artists. In a sense, this is an anti-art. It may also reveal the undeniable insinuation of a monolithic "other directedness" in popular culture that has violated some of the conditions of art and corrupted its nature.

THE FUTURE OF ART IN EDUCATION

Ours is an age in which the image has been re-established as an integral means of expression and communication and it may offer to those who knowingly desire it communion as well. "The twentieth century has restored autonomy to the image. It knows that the image possesses powers that are its own and that need not be justified by the imitation of an object or the exposition of a subject." René Huyghe presents an elaboration of this idea; we see its essence in the art of today. With this recognition of the power and the pervasiveness of the visual image, there is also knowledge of the intangible but inherent and positive attributes of art that can touch the lives of people. The visual is not only the tool of society but its reflected conscience as well. There has been a tremendous creative verve in Western art and a continuing ability to sustain this wide surge. There has also been a design revolution that had developed not only functional appropriateness but a contemporary beauty of new forms as well.

We have experienced the ending of Renaissance influence and the beginnings of art forms and concepts that are more expressive of contemporary living. At the same time, technology has provided us with a visual laboratory in which we may develop a blending of function, craft, and aesthetics. Some critics would like to see the division between the two visual approaches abandoned. In fact, art education has generally assumed this belief, though the results in the schools bear no evidence of any salubrious and justifying productions. Though a laudable aim in the democratic setting, it simply neglects too many facets of art. In attempting to impose a singleness of purpose on essentially diverse strains, it misses the qualities and direction of both, failing in its desired aims. This failure has many sources, of course. The one of immediate concern is the enlarging of visual phenomena and the psychological training of perceptual responses to include all of art, commercial, industrial, as well as fine art. This destroys, with little or no reference to intrinsic distinctions, a hierarchy of values that formerly insisted that there was a major distinction between "creatively" pinching a piece of salt dough and designing the Sistine chapel. For some, the designer of a successful packaging of bath salts is considered almost on the level of a Picasso. In many other instances, the confusions of simple sense data blur intuitions and aesthetically qualitative aspects of fine art. This confusion is compounded into a tangle of sentiment, bewilderment, and values at cross purposes with themselves. Frequently, there is an unthinking reflex response, when an object is too easily labeled as art, either in the school or in society at large. Even when there is a recognition of the distinctions between the popular image or the unadulterated aspects of fine art, the latter is generally relegated to some limbo of mystery. The persistent circumstances of our civilization and its inbred mechanical and popular requisites are difficult to deny. However, it is important to stress the distinctions, particularly from the educational viewpoint, if we honestly support the ideas of a free and meaningful education and wish to encourage the fullest development of each student's potentialities. This would indicate a needed emphasis on the fundamental and uncorrupted qualities of art rather than on its appendages. This heightening of the aesthetic may even serve as a positive element in heading off the cultural deterioration that is so insidiously a part of twentieth century living. This can be achieved through the teaching of art only when the student, like his exemplar, the artist, has vouchsafed his innate and unviolated individual vision. It is this inner vision, refined and enriched by experience and a sense of commitment, that reveals the moral core of creative activity. It is not that morality is a subject of art. Rather it is a defining characteristic at the very core of the experience and the work being formed. The rhythms and harmonies that form the visual reality have been re-established, through modern art, as the essential conditions of its being. This felt regard for experience transformed into art also stresses the authentically personal, for the modern artist holds that in finding himself he discovers and affirms the universal. The process is a tenuous and difficult one, making many demands as it holds and promises reward. It would be shortsighted as well as educationally disastrous to confuse these basic human conditions with shallow and experimental conditions that reflect only an immediate and a material concern.

Consequently, art education cannot merely reflect the existing visual environment, though it is inextricably bound up and responsible in large measure to it. It has to look to the vital core of art, to the ongoing yet changing traditions of creative search. These are most often found in the "fine artists" and too often neglected for tangents or imitations. Art teachers have to search their own sensitivity to uniquely but honestly re-establish the place of art in art education.

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Edmund B. Feldman

The Nature of the Aesthetic Experience

Provisional Definition of the Aesthetic

In defining the aesthetic, we seek to describe what it is that separates certain experiences from the ordinary flow of everyday life. Certain events or perceptions seem to hold together or stand out from what follows or precedes them. As we witness such events or engage in such perceptions, we feel they are very important; we are involved in them. They assert a kind of truth which our whole being affirms. These feelings are among the subjective characteristics of the aesthetic. They are part of our mental and emotional life and they occur in association with ordinary affairs as well as art.

Aesthetic experience occurs more commonly in connection with art because art objects—pictures, poems, plays, songs—have their parts arranged purposely, skillfully, and economically to encourage an aesthetic response. To illustrate this point, we need only compare perceptions of ordinary events with perceptions guided by the organization of a painting. The artist may exaggerate the coolness of a color or the sharpness of a contour so that these qualities are *felt distinctly* by the viewer. In ordinary seeing, a great number of conflicting qualities are present so that they distract or blunt our perception. Everything is more or less blurred and inseparable from everything else. As we "navigate" through our visual environment, we see just enough to get us to our destination safely. As we "navigate" through a work of art, we are obliged to perceive vivid and intense qualities because the object has been organized to promote the perception of such qualities. Vividness, intensity, distinctness, or precision of quality are characteristics of the aesthetic.

An important aspect of aesthetic experience is the awareness that our feelings are bound together, connected to each other. We attribute this connectedness to something in our perceptions. Something unifies our separate or discrete reactions so that they seem to belong together. Here again, it is no accident that our experience in the presence of a work of art is whole, demarcated from the rest of life: The artist intended, that is, *designed* it that way. The artist seeks to unify his work and to make the parts relate to each other. We respond to his work, with the feeling of connectedness among our multiple perceptions.

Another aspect of the aesthetic involves the *funding* or accumulation of meanings. This refers to our sense of knowing or becoming aware of a multitude of meanings in a short period of time. The aesthetic promotes clarity in our understanding, as if veils that obscured some truth were taken away. Generally, this clarity of understanding and uprush of meanings has to do with matters we cannot verbalize. We gain some sudden and remarkable understanding. Usually, this is hardly something one can talk about. One has the experience and it seems satisfactory in itself; it is self-validating.

If we witness a play that is especially well written and performed, we may have the feeling *at the end* that the play sums up everything there is to know and feel about a particular human situation. This funding of meaning occurs at the end because of the way the play is structured and because the earlier and later parts relate back and forth to each other. *The final meaning and the entire funding of meaning does not take place until the work of art has been experienced in its fullness and entirety.* Until then, the perceptions are separate and the meanings provisional. Not until the whole work is experienced can the interactions among the parts take place, the sense of wholeness be achieved, and the heightening and intensification of perception be felt.

Aesthetic experiences are good, we believe, in that they enlarge our distinctively human capacities. The aesthetic is educative in that it is concerned with growth; the profession of art education seeks to maximize the opportunities for aesthetic experience under the organized circumstances of school and college life. Any practical, vocational, civic, or moral values derived from the aesthetic are indirect, a consequence of producing more sensitive human beings in our educational institutions.

SOME THEORETICAL CONSIDERATIONS

One of the difficulties encountered in thinking about aesthetics and its relation to art is the misconception that aesthetic experience is confined to certain persons or accessible in the presence of certain objects. It is thought that useful objects cannot yield aesthetic experience. But the useful objects of one era or civilization often become the aesthetic objects of another. We admire African funerary figures for their plastic values; but originally these figures were prized for their magical effectiveness, their "practical" value.

There are few or no data concerning aesthetic experience. A relatively small number of persons are actively interested in aesthetics as a systematic discipline. But many persons have aesthetic experiences that they regard as part of the fullness and richness of life without being aware of the labels that theoreticians attach to these experiences. However, the extension of art education has stimulated more people to think consciously about qualities in their perception like vividness, coherence, unity, and order.

We are indebted to John Dewey for a conception of aesthetic experience as a model of experience when it is organized in an object or event and pleasurable to the individual according to his capacities for perception and understanding. Dewey avoided the error of locating the aesthetic exclusively in the sensitivity of the individual or exclusively in the properties of an object or event. He recognized the aesthetic as taking place in the interaction of a personality and an object. Art educators, building on Dewey's thought, should recognize the influence of environment or culture upon the aesthetic. They should endeavor to *organize* situations so that the likelihood of aesthetic experience for particular groups of people is maximized.

The relation of artistic excellence to the aesthetic presents another theoretical problem. Does the excellent work necessarily result in the aesthetic? Is the aesthetic necessarily a measure of artistic success or failure? In the view of this writer, there is no inevitable connection. Artistic excellence need not afford the kind of experience we call aesthetic. For example, works of the Dada movement are generally regarded as works of art; but for many viewers they possess properties that are heavily political, or journalistic, or clinical—properties that are vivid and intense but also do not support a sense of unity or coherence. Such cases where the aesthetic is aborted may incidentally be related more to a viewer's temperament than to the plastic organization of the art work.

Ironically enough, an artistically inferior work *may* afford aesthetic experience—especially in the case of persons whose expectations and discrimination have not been trained. Our culture frequently advances works that make sensational or banal appeals but are accepted as aesthetically satisfying by persons who are not aware of aesthetic alternatives. It is the obligation of education in a democratic society to make aesthetic alternatives emotionally and concretely available.

AESTHETIC CHARACTER OF THE ACT OF APPRAISING OR APPRECIATING

Fundamental to the appreciation of art is the need to re-experience formal and artistic relationships. Life confirms or ratifies the meanings we attach to the symbolic configurations of art. It is not enough to "know" that a right angle relationship signifies order or stability. It is necessary that we have experienced this relationship in life under vivid, emotionally separable circumstances. If the individual has had artistic experience in which formal devices were employed, he can employ this experience as insight into the character and import of what he presently perceives. Acts of appreciation depend upon the individual's ability to bring appropriate parts of his past experience to bear on his immediate perceptions. For example, lines, shapes, colors, textures become meaningful in a work of art because they have previously been experienced in life as movement, weight, hardness, wetness, brilliance, distinctness, etc. The organization of such qualities in an art object obliges us to recognize them in new contexts and then to consider their meaning and value under altered circumstances. However, the possibility of perceiving new meanings does not exist unless we bring to the act of appreciation some personal experience with the formal elements that constitute the art object.

It is not vitally necessary to have painted in order to experience warm cool color relationships. Nor is drawing indispensable to know the many characters of line. However, such experience is very helpful. The dangers of literary association in art appreciation are not so great for the person who has created artistic relationship directly. Consequently, the art education program should include direct experiences with art—the creating of works of art—as well as lectures and discussions using historical and theoretical teaching techniques.

So-called art appreciation instruction has often been ineffectual because it consisted of the transmission of authoritative opinions and value judgments. It would be better if students were fortified by personal and direct experience with artistic creation as well as historical study to prepare them for the complex task of appraising works of art.

The making of aesthetic judgments is not an activity confined only to a minority of the population. Neither is it only a relatively trivial or private consideration affecting the choice of clothes, home furnishings, etc. The character of our communities, the orginization of urban space, the design and construction of public buildings, the important issues concerning our treatment of natural surroundings—these involve all people. Their political, civic, and social efforts should be undergirded by some degree of aesthetic sensitivity and understanding.

One of the important problems facing art education is that of extending the aesthetic sensitivities developed in the classrooms to the community at large. Indeed the character of our civilization and culture should reflect concern for order, relatedness, harmony, proportion, variety, and interest. We must see our role in terms of the obligations of citizenship. If we insist that all school children have art experiences, it is because we hope the results will benefit not only individuals in their private worlds of feeling and thinking, but also our collective life. It has been observed that we Americans seem to be related more to the Romans than the Greeks—especially in our energy, engineering, love of grand projects, and affection for administering huge enterprises. It would be well if we also possessed the Greek sense of porportion and appropriateness in the expenditure of our energies. Having organized a huge system of public education, it is necessary that part of the system be devoted to aesthetic ends. Our efforts in literature, drama, music, art, and the dance should support the rich development of these arts. But, of equal importance, is the building of a total civilization that is not brutal or insensitive. This very ambitious purpose has to be realized through a multitude of small beginnings—in the introduction of children to the excitement and mystery of artistic creation.

AESTHETIC CHARACTER OF THE ACT OF MAKING

The aesthetic is not merely a passive form of experience. It depends upon our activity as well as our receptivity. We seize objects and impressions with our sensory organs just as much as we *grasp* objects with our hands or with tools. The work of perception involves changing, acting upon, what is seen. In artistic perception there is considerable emphasis upon changing what is seen. Art involves the imaginative and the actual rearrangement of the components of experience.

In the visual arts, seeing accompanies making, and the act of seeing strives for culmination, for closure, for unity. As the child draws or paints, he "sees" ahead to what will be the hoped-for conclusion or outcome. He pushes the image or form he is creating toward some felt or sensed final image, some imagined form, that guides his present activity. The gap between what is executed and what is hoped for creates that interesting dialogue within the artist that implicates the aesthetic: the comparison of real and ideal, the weighing of the conflicting demands of skillful display and expressive import, the establishment of priorities as between form and meaning.

As paint and clay and wood and metal combine complex associations, the artist must make decisions about his ultimate forms. He becomes involved in all the perplexing problems of preference. The work moves toward a conclusion as it must, and the artist endeavors to control that conclusion; he tries to "see" and "feel" alternatives. The act of making is more than manipulation of materials: It is manipulation to arrive at forms and images that are pleasing and meaningful.

The artist makes changes on the basis of what he considers "right," or suitable, or pleasing, or in some way emotionally satisfying. It is the task of teaching to create the circumstances in which a young person can exercise choices among alternatives to satisfy these grounds. Furthermore, good teaching assists the individual to make choices with increasing satisfaction to himself and to others.

To summarize the aesthetic character of the act of making:

1. The individual becomes aware of the vivid and sensuous qualities of the materials he is using.
2. The individal imagines artistic goals and emotional possibilities and chooses among them, at the same time assessing the progress of the present work toward those goals.

3. The individual exercises choices among the alternatives available to him from history and tradition for the solution of his formal and expressive problems.
4. The individual examines his responses to his own work to discover what is personally gratifying as opposed to what may be pleasing to others.

Some or all of the above factors are present in the artistic experience of relatively unsophisticated persons as well as in the efforts of mature artists. Indeed the educative values of art grow out of the presence of these factors in the lives of students who vary greatly in personality and degree of artistic skill.

NATURE AND VALUE OF ARTISTIC COMMUNICATION

One of the problems connected with artistic communication lies in the belief that art says something which can be verbalized equally well. If we recognize that visual communication is different from verbal communication, we take an important step toward genuine understanding. The picture that a child paints reveals a great deal about the child, about the subject or theme he has chosen, about his teacher perhaps, and about his environment. Such revelations do not constitute communication in the same sense that words do. The picture "says" something only if we are perceptive enough and sufficiently prepared to understand what is "said." Artistic communication is a transaction involving the perception and interpretation of organized colors, shapes, volumes, and textures in a *unique context*. The same colors, shapes, etc. can communicate different meanings when they are organized in a different context. The art work of each child constitutes an organization within a unique context. Hence is requires individualized interpretation. Artistic communication is individual, personal, unique.

If artistic communication varies from work to work, from child to child, from context to context, is it then so chaotic that it does not deserve to be designated "communication"? The answer lies in the fact that art has always meant different things to different people, and the desire for uniform, consistent, predictable meanings in art is really a desire that art be something else, possibly science. Artistic communication *does* exist, as we can testify from our own experience, but it is never twice the same.

Because artistic communication varies according to the context in which the art object is perceived, we are sometimes troubled if our interpretation of a work is different from the interpretation of another person, a respected authority, or even the artist himself. Some of this difficulty can be overcome if we realize that a viewer cannot have the same kind of interest and involvement in a work as the artist. Our affections and preferences can control the meanings we derive from a work of art. Since affections and preferences vary among persons, the meanings communicated by art will also vary. It is therefore reasonable for interpretations of the same work of art to differ. We must regard the interpretation of a work of art as a measure of the interpreter as well as of the artist. There are persons gifted in understanding and receptivity; there are others for whom the range of understanding and receptivity to artistic and aesthetic values is limited. Art teachers, by virtue or their training in studio and theoretical studies, should be capable of a wide range of aesthetic perception and understanding.

In the teaching of art, every effort should be made to give students experience in the interpretation as well as the execution of art work. The idea of artistic communication can best be developed through practice in expressing the meanings of art objects. The teacher should help students to develop a technique of examining and discussing their own work and the work of artists. It is unfortunate that many high school and college graduates do not know what they themselves think and feel about the same works of art. *An art education that is effective will increase the individual's ability to understand art and will strengthen his confidence in expressing what he understands.*

The value of artistic communication lies in its power to unite the feelings of one person with those of another. In art, we do not get "messages"; we receive affirmations of our common humanity. Although knowledge may be transmitted when art is experienced, it is primarily in the sharing of feeling that artistic communication takes place. Our endeavor in education is to enlarge the capacity to share these feelings.

PERSON-PRODUCT-PROCESS RELATIONSHIPS

The Person

One of the claims made for art in education rests on the assertion that people are changed or transformed in their act of making. When the student organizes his energies toward the creation of an artistic product, he has to change the way he thinks, feels, and sees in the ordinary course of his life. He must examine phenomena in the light of qualities which might be useful in artistic creation. Normally, vision involves recognition and identification, achievement of some practical purpose, avoidance of danger, protection of the self. In the creative act, vision involves a search for relationships that can be satisfying when transformed, modified, and enhanced by artistic organization. We see buildings not only as huge structures for human beings but also as objects that exist for our vision, as masses that react to light and color, have dominant directions and shapes, surfaces and textures. Clearly, the individual who can experience a building aesthetically has enlarged his fund of personal satisfactions. The art experience—whether of appreciation and appraisal or of planning and execution—makes possible this kind of perception of value and meanings.

The person is not only enlarged by art in his capacity for appreciation and understanding of visual phenomena, he is also enabled to examine his own reactions and affections. He discovers what he tends to prefer. The individual learns what it is like to supplant one set of preferences with another. Or he questions the assumptions or traditions that have led to his present artistic preferences. To what extent are they inherited, based on deductions from questionable axioms, or based on intuition or subjective affinity? Art education encourages the individual to organize his inquiry into what is pleasing. It does not lay down canons of excellence or beauty; it involves people in artistic problems that oblige them to hypothesize and test personal criteria and standards of excellence. This is why direct physical involvement in artistic creation is as important as verbal and theoretical study of art. The value for the person in art experience lies in his undergoing a process of systematic planning, testing, executing, and evaluating almost simultaneously, with all his faculties alert and engaged. The need to evaluate work, change it, or decide that it is good involves the person in the imagining of alternative ways of execution and expression. The habit of considering alternatives of action, feeling, or thinking ought to be one of the chief goals of education.

The Product

The art product is indispensable as the goal of our effort. It is also an indispensable record of the process of artistic execution. The product versus process argument in art education constitutes a false dilemma. Process is not the exclusive locus of education value. While many educational values inhere in the process of artistic planning and execution, we are mistaken if we do not recognize that their character is greatly determined by the goal or product that the artist sets for himself.

Art education in the past was guilty of the Crocean error of emphasizing intuition as the principal aspect in the creative process. We now realize that thinking and acting in terms of real possibilities and limitations have as much to do with creation as intuition or inspiration. Indeed, arriving at an artistic solution by discovering an original use of materials, or an original organization of their qualities, appears to be closer to the heart of creativity than the conception of an idea that materials and techniques will subsequently embody.

In teaching, it is important that the product be seen, not so much as success or failure, but as a structure that tells us something about the way it was made, its possible use, its expression of ideas or feelings, or its relation to other products. At preprofessional and professional levels of instruction, art products are viewed in terms of the excellence of workmanship and sophistication of the idea they express. At earlier and less specialized levels, art products should be seen as evidence of development in ability to observe, select, form, imagine, and organize.

It is sometimes difficult for teachers to distinguish between art products representing highly developed levels of ability in observation, selection, etc. and products possessing a false sophistication, and mastery of a device that suggest a spurious superiority. In art teaching, as opposed to art criticism, we have the advantage of observing the artist as he works. The experienced observer can readily distinguish between genuine and superficial artistic capacities. The teacher of art ought to know, by virtue of his own artistic experience, when an effect is genuinely created and learned, and when it is superficially imitated, hence not understood. In this connection, it is important that teachers of art, as part of their continuous professional preparation, be critically aware of artistic production. Only in this way can their judgment of artistic products in the classroom be truly informed and discriminating. Otherwise, the teacher can too easily become the victim of fads in art or art education, the perpetuator of artistic practices which have little or no educational justification.

The Process

Process in artistic creation is generally understood to deal with the actual execution of artistic work. For the art teacher, however, process ought to be regarded as embracing imaginative and technical preparation, manner of execution, technique of self-criticism, and projection of new or alternative approaches. We can find educational values in every aspect of the creative process and not merely in the manipulation of materials. We must continuously study methods of presentation and motivation which can in themselves provide the occasions for learning. Likewise, criticism and evaluation of art work should constitute an opportunity for learning.

The principal concern about process in artistic creation revolves about the manner in which the student learns about processes, acquires skills needed to solve artistic problems, and relates artistic techniques to established contemporary or traditional art forms. Art educators should affirm the following:

1. The teacher of art, by virtue of his training and experience should be a reasonably versatile artistic performer, with strong technical competence in one or two artistic areas. He is an exponent of technical skills and information who knows how to make them available to children, adolescents, and adults in the form best suited to their need and level of understanding.

2. Artistic processes are never divorced from aesthetic content. A teaching approach that is purely technical, purely manipulative surrenders the liberal and humanistic values of art education. There is danger that this may occur when pupils are encouraged to imitate the technical processes or surface characteristics of works of art whose *meaning* they do not understand.
3. The mastery of many technical processes by students is not a principal aim of art education; we are interested in depth of involvement, in the achievement of sufficient technical assurance by the student so that he can successfully express the feelings and ideas that seem most important to him.

In the education of art teachers, acquaintance with many media of expression has been traditionally required so that the teacher might be able to adjust instruction to the needs of pupils varying greatly in skill, personality, and motivation. However, it would be an error to regard the professional preparation of the art teacher as setting the pattern for the instruction pupils receive.

It is conceivable that a law of diminishing returns operates in art education as in economics. That is, investment of energies to gain skills in more and more technical areas will not result in increments of learning capable of justifying the investment. At times, it appears that art educators, carried away by evangelical zeal, are endeavoring to reproduce that "homo universale" of the Renaissance, with the human material, curricular time, and meager funds that our kind of society is willing to allocate.

There is danger that art education will become fad-ridden so far as new technical processes are concerned. Manufacturers are continuously engaged in the improvement and presentation of their materials in ways convenient for classroom use. Sometimes materials and processes are packaged in ways that determine the character of teaching or the nature of artistic results. The best defense against such influences is healthy skepticism toward new materials and processes claiming or appearing to claim rapid ascent to creativity without much imagination on the part of teachers or students. It is also well to ask, when a new process or technique appears, whether it is being used by serious artists. Within limits, we might take the position that materials and processes should not reflect the convenience of a purchasing system; rather the requirements of art, of our students' needs to express themselves artistically should hold first priority.

In thinking about person-product-process relationships, the teacher will be able to cite students for whom one of the three aspects is paramount. The values of self-expression can be more important to a student than the artistic success of his product, or the skill with which he employs technique. Or it may be the teacher who sets a higher value upon one element of this triad and tends to suppress interest in the other two. The teacher should not stress one of these aspects because of insensitivity or indifference to the values of the other two. However, while a teacher can give theoretical assent to the importance of the person and his self-expression, it calls for extraordinary patience and imagination to carry a student beyond the banal, the stereotyped, and the superficial in his art expression. Happily, one of the inexhaustible strengths of art lies in the ability of a technique or a process to suggest meanings and ideas that had not occurred to the student. When teaching is going well, a student may seize a "happy accident" and use it consciously thereafter to produce a work of great personal meaning and interest. The teacher can prepare his student to see the potential results in a technical effect he may have casually discovered. Thus are person, process, and product wedded under sensitive and imaginative instruction.

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Part II

THE TEACHING OF ART:

Development of Art Education in the Twentieth Century U.S.A.

Curriculum and the Teaching of Art

Art in the Elementary Schools

Art in the Secondary Schools

According to estimates from the U.S. office of Education there are almost 1 million teachers involved in our elementary schools and almost eight hundred thousand teachers in our secondary schools. More than 55 million Americans are engaged full time in schools as students, teachers, or administrators. Given these statistics, one could be staggered by the enormity of the educational enterprise; one could be overwhelmed in talking about what goes on in *a* classroom. Yet, in the life and activity of *a* student or *a* teacher the massive statistics are pushed to the background. In every classroom there are the human dimensions of students, teachers, and ideas to be taught.

What are the historical roots of the development of art education in our schools? Given the dramatic changes we are witnessing, what insights can be derived from the past as we seek to deal with the present? Frederick Logan has addressed himself to these questions. Manuel Barkan and Mary Adeline McKibbin have addressed themselves to questions facing teachers and administrators as they seek to identify curriculum in art education. Questions that they have posed include—What are the fundamental or core learnings to be achieved in an art class? How may these learnings be made operational in differing teaching situations? What factors need to be considered in curriculum planning?

Frederick M. Logan

Development of Art Education in the Twentieth Century U.S.A.

ART EDUCATION FOR AESTHETIC AND INDUSTRIAL SKILLS

Art education began in the United States as an aid to improving the skills of the common people in the industrial society of the nineteenth century. Walter Smith[1] wrote:

> The movement in favor of art education in Massachusetts is distinctly traceable to the influence of a few men, who, from European experience, saw their country and state were behind the times in the promotion of art; that this materially affected the commercial prosperity of the nation, and its character as an educated people; whilst the natural progress of manufactures, and the accumulation of wealth by the people, required increased skill in the workmen, and the varied opportunities of art education generally.

From the time of Smith's arrival in the 1870's to the period of World War I a union of art and industrial arts was to be found in the elementary and high schools. Many of the objectives of the art-industrial art program remained valid in 1900; however, the need for art education as a stimulus to industry and for the development of skills among industrial workers had already slackened. Children's activities in the elementary school were being directed away from patterns requiring precise skills to activities in which more variations of ability and imagination were evident. High school craft courses assumed differing directions, some emphasizing an industrial arts program and others developing an art-crafts approach. After World War I a separation was made clear by the establishment of industrial arts classes unrelated to art classes. The editor of the 1908 symposium volume on "Art Education in the Public Schools of the United States," James Parton Haney,[2] made reference to differing influences in art education: "Those who would understand the work in arts offered in the schools of the United States, must bear in mind the presence of these two quite different influences; the shop with the ideals of the artisan, preaching exactness; the studio urging freedom and individuality."

Elements of strength and weakness arise out of this situation —strength in that the work is kept continually fluid and responsive to the changing conditions that affect it, weakness in that mixed motifs create confusion. At one time, advocates of technical excellence gain through pleas for sound and simple drawing and well-applied design. At another, those who would teach appreciation frown upon technical practice and offer ideas of composition, subtle color analysis, and well-tuned harmony. Haney reflected the struggles over the art curriculum of the two apparently opposed groups. Had the differences been left to the teachers involved to affect a workable compromise, art and industrial art would be different in the schools of the 1960's. It is possible that neither aspect of education would have become just what it is as a separate entity.

James Parton Haney's survey of 1908 reflected the influence of Hegelian philosophy in American education. An instructive contrast can be seen in Charles de Garmo's *Principles of Secondary Education* [3] of 1907, and the *Cardinal Principles of Secondary Education* [4] of 1918, a report of the NEA Commission on the Reorganization of Secondary Education. Here we see the Hegelian philosophical approach to education contrasted with the educational objectives established by a commission reflecting a so-called utilitarian bias.

In brief, the fine arts were presented as essential to our culture. Art educators as represented by Haney assumed this as the foundation of their work. de Garmo, representing the dominant philosophers of education, placed aesthetics in his three major groups of studies. By 1907, when de Garmo's work was published, post Civil War architecture, painting, and sculpture had gone through the lavish display of Victorian eclecticism. The great flowering of the scholarly reproductions of Greek and Roman architectural forms of the 1893 Chicago World's Fair dazzled millions of visitors. Painters and sculptors were encouraged to produce work in the prevailing classical motifs. Art was seen as a force in human affairs, a partner with industry, not a valet. de Garmo, an enthusiastic participant in American cultural affairs, was not disposed to treat the arts lightly. In his Classification of Studies, he has the following groups; (a) natural sciences, (b) humanities (languages, aesthetics, politics, ethics, religion, etc.), (c) economic sciences. In a detailed treatment of the humanities he listed pure aesthetics including music, drawing, painting, sculpture, architecture, etc., and described the function and worth of the fine arts as follows: "Science in the broad sense reveals the true; ethics and religion deal with the good, while aesthetics deals with the beautiful. To the high school student, however, the beautiful appears not as abstract theory, but as concrete art. If he is to have his powers of appreciation and his skill in execution developed, it must be through contemplation of works of art and practice in representing them, chiefly through drawing on the one hand, and singing on the other." [5] He went on at some length to develop the skills and appreciation derived from drawing and singing and restated the case for industrial drawing as it made artisans out of laborers.

UTILITARIAN PRINCIPLES OF SECONDARY EDUCATION

The report issued as *Cardinal Principles of Secondary Education* was a product of a twenty-six-member committee. Many writers on curriculum and educational history describe the report as based on utilitarian views of American life rather than upon the more philosophical considerations prevailing before the war years. The commission listed seven main objectives in education, a grouping that has exerted a strong influence on all subsequent efforts. There were implications of a hierarchy based upon precedence. The achievement and maintenance of health was number one. The command of fundamental processes was second, worthy home membership, third; successful choice of vocation, fourth; proper exercise of citizenship, fifth; worthy use of leisure, sixth; and the development of ethical character, seventh. Art teachers will not be surprised to find that the arts were included as elements of the worthy use of leisure. There was an oblique suggestion of aesthetic judgment being a part of worthy home membership. Literature would interpret and idealize the home. "Music and art should result in more beautiful homes and in greater joy therein." [6]

The *Cardinal Principles* treatment of the arts under the heading of worthy use of leisure is interesting. Its rigid compartmentalization of the varied aspects of experience and its superficial assessment of the intent of the arts set the "tone" for art education.

> Education should equip the individual to secure from his leisure the re-creation of body, mind, and spirit and the enrichment and enlargement of his personality.
>
> This objective calls for the ability to utilize the common means of enjoyment such as music, art, literature, drama, and social intercourse, together with the fostering in each individual of one or more special avocational interests.
>
> Heretofore the high school has given little conscious attention to this objective. It has so exclusively sought intellectual discipline that it has seldom treated literature, art, and music so as to evoke right emotional response and produce positive enjoyment. Its presentation of science should aim, in part, to arouse a genuine appreciation of nature.[7]

Unfortunately, the above statement is no different from many ideas expressed in the last decade, frequently by art educators. Here we have exemplified the view of aesthetic values in education that characterizes some religious beliefs. Art is for leisure time. Church is for Sunday. The decisive qualities of personality necessary for one's life as a citizen depend on one's health, one's command of fundamental processes, and one's technical or professional training. Finally, "when day is done and the heat is off," one turns from the demands of earning a livelihood to the arts.

"LEISURE TIME" FOR THE ARTS

The urge to destroy a "leisure time" justification for the arts should be tempered in consideration of the date of its issue (1918). The Commission's effort to make a case for teaching the arts made sense then as it does today. There is reason to encourage high school students to find strong avocational interests. The supposition, however, that aesthetic insight can be turned on and off can only arise from a very limited point of view. The fact that the "arts for leisure hours" attitude continues to enlist recruits is evidence that the making of objects by amateurs is what most people regard as art. An awareness of the range of expression in the arts from historical and cultural perspectives is an unknown world. Consciousness of artistic traditions in writing, in orchestral composition, and in painting is too seldom found among "well-educated" people. Yet these are the territories of the arts that should be explored by even the modestly educated and should become a part of any individual's emotional, intellectual response to experience.

In the decade of the twenties, art education benefited by greater emphasis upon mature patterns of value. John Dewey, as teacher and philosopher, was a major influence. In 1922 he wrote, in response to those who would place the arts among the minor refinements of life:

> In contrast with a Philistine relegation of the arts to a trivial-by-play from serious concerns, it is truer to say that most of the significance now found in serious occupations originated in activities not immediately useful, and gradually found its way from them into objectively serviceable employments. For their spontaneity and liberation from external necessities permit to them an enhancement and vitality of meaning not possible in preoccupation with immediate needs. Later this meaning is transferred to useful activities and becomes a part of their ordinary working.[8]

ART IN THE PROGRESSIVE EDUCATION MOVEMENT

A spirit of freedom to try, to discover how paint and clay, paper, crayons, cloth, and wood might contribute to educational experience, was introduced into the kindergarten and primary grades in the 1920's. Teachers learned to bring out the expressive energies of young children in art as well as in dramatic play, dance, story telling, and writing. Art education, by this time cast wholly adrift from home economics and industrial arts (manual training), gained its greatest impetus in the elementary school from the progressive education movement. The Progressive Education Association produced its publication on *The Creative Spirit*[9] in 1926, and the Francis W. Parker School *Studies in Education*[10] devoted one of its number to Creative Effort in 1925. Reaching its peak of leadership in the twenties, progressive philosophy concentrated on the needs of the child as the basis for determining quality and quantity of subject matter worthy of study. It was thought that true educational experience took place under conditions fostering creative growth.

Teachers like Margaret Mathias and Belle Boas established approaches to the teaching of art to young children that, in retrospect, are important today. Belle Boas's early work in familiarizing children with the works of art in museum collections still appears educationally sound. The art work of Margaret Mathias's students in the twenties was based upon a teacher's respect for the integrity of the individual student's expression. The world of the sixties is very different from the world of the twenties. But the best of creative art education, then, deserves recognition as the progenitor of the best practices of art education today.

Progressive education never achieved an overwhelming influence in America. It was, for the decade between the Armistice Day of 1918 and the stock market crash of 1929, the most energetically supported point of view for the improvement of instruction. Its philosophical position dominated the constructive and critical thought of teachers. The debate on the ideas of Progressivists was lively and attracted national attention, but the impact of ideas filtered down to the great majority of schools slowly and selectively. Only a handful of private schools, suburban schools, or university laboratory schools instituted fairly complete "progressive" approaches in their curriculum and methods.

FOUNDATIONS AND TECHNIQUES OF CURRICULUM

Some of the dominant educational trends and philosophical biases of the twenties can be studied in the National Society for the Study of Education's *Twenty-Sixth Yearbook.*[11] In Part II, the foundations of curriculum making are presented. In the 1960's, it is a curious experience to grapple with the fundamental concepts to which that influential committee subscribed. We can accept their concern for the child. However, we are confused by their efforts to apply analytical patterns to the curriculum. The committee's zeal for educational, social, and administrative reforms was all packed into one basket. What was left out—as W. C. Bagley and other more conservative members of the committee reported in mild supplementary statements—was the curriculum.

Art education as a distinct entity was considered as one of the "lines of subject matter." All "lines of subject matter," however, were out-of-date because they led to a narrow view of the world. The section headed "The Place of School Subjects in Instruction" urged that art teachers, as well as teachers of any "subjects," "fuse" and "correlate" their special fields to become a part of a meaningful whole. We cannot, if we would, deny that this point of view has some merits. But the report was unclear on the question of how the "meaningful whole" was to be selected.

The *Yearbook* made another observation on subject matter that has led teachers into confusion. It states that "the essential element in subject matter is probably now best conceived as ways of responding or of reacting. From one point of view . . . subject matter will be conceived as the best mode of behavior that the race has discovered; from another point of view, the actual ways of responding that the learner is building into his own character." [12] This definition of subject matter was followed by an elaborate discussion of the belief that the curriculum must be seen as a succession of experiences. The experiences must be "likelike" for the learners, must be based on a study of society, and must be derived from existing bodies of knowledge. Curriculum makers, teachers, administrators, citizens should all be drawn into this project of transforming formal knowledge into vital experiences.

There are people who think that formal, restrictive, factual concepts of learning are the property of second-rate minds. May not the preoccupation of our leading progressive educators of the twenties with process, with experience sequence, as being more important that the cultural material to be taught, have started from their uneasy awareness that far too many teachers were second-rate thinkers? Did they not vigorously urge a methodology in terms of growth, experience, need, in the unacknowledged hope that the meager furniture of many teachers' minds might be renovated and replaced as they attempted more lively presentations of classroom material?

Whether or not this was the case, the curriculum pattern that started with the potential experience level of the learner has been overly attractive to art teachers since that decade. We probably cannot trace overt influences, but it can be noted that the professional practice of the arts as well as the dominant approaches in art education have continued to be absorbed with the experience of the isolated individual, with a consequent withdrawal, relatively from the social values of art. This phenomenon has served in part to widen the gulf of misunderstanding between artist and educated citizen, and to make it seem that the artist is no longer concerned with social relationships in the production and absorption of art. Fortunately, correctives to any overemphasis in human affairs are always available and gather enough strength to counteract the overdose.

ART EDUCATION IN DEPRESSION YEARS

In the depression years, elementary school art programs were not extended as rapidly as might have been hoped because of reduced school budgets. High school art programs, where they existed, were seldom cut in staff but were curtailed in supplies and equipment. Nonetheless, the interest in cultural subjects remained steady or increased. Unemployment was acute. One result of this situation seemed to be an increase in the study of the humanities, lively attendance at art exhibits as well as at the public performances of plays and concerts. Professional and amateur groups benefited by public interest in their work. City, state, and national welfare programs, work relief, and art projects helped to underwrite the costs of some of the increased art activity.

In the secondary schools there was little premium placed on any curricular area. Students who had an interest in art, music, drama, dance, or creative writing, when these subjects were offered, elected them freely. Pressures upon upper-level students to enroll in three or four years of English, science, foreign language, mathematics, and social studies, did not exist. Where strongly academic administrators tried to minimize the arts, they were generally unsuccessful, as parental and social values were not inclined to support an exclusively academic concept of excellence.

Depression influences operated in other ways to foster art interests. The WPA art projects made it possible for hundreds of artists to continue and develop their work. Since the artifacts produced through the projects were often allocated to schools, the artists served to extend art interests among secondary students. Project artists often acted as teachers for late afternoon and Saturday classes and as art museum aids, thereby enlarging the scope of art instruction in hundreds of communities. The limited opportunity to earn a livelihood in the practice of art induced a larger percentage of art students to go into teaching. While this was fortunate for the general level of art instruction, it did bring temporarily into the schools some people whose wish for the teacher's income was not accompanied by interest in teaching.

Reflections on the decade of the thirties dwelling on favorable aspects regarding the arts should not create a reminiscent glow of glory that did not exist. It is unfortunate but true that some of the more favorable conditions for the arts existed because other activities of American life were economically stalled. People went to galleries, WPA theater, municipal concerts, and library discussion groups partly because they could not afford more expensive forms of entertainment. We, in art education, like to believe that what was done by many people for lack of funds became absorbing interests. We hope that such continuation of interest did occur.

ART EDUCATION PUBLICATIONS OF INFLUENCE

In education the spread and diversification of art programs can be sensed in the number of important publications before the war years. Three teachers wrote about their work so persuasively that their approaches to the teaching of art were widely followed. Natalie Robinson Cole[13] is an example of the teacher with abundant vitality, unflagging delight in the dramatic elements of art activity, and a certainty that expression in art forms can be more constructive in life than any other experience. Her kind of exuberance imposes particular habits of work in painting, in printmaking, in modeling, yet she remains evidently unshaken in the conviction that each child must "make it his own way."[14] Mrs. Cole uses devices such as bold outline drawings on large paper as the way to begin paintings. This is easily adopted by most children. It provides a shortcut to success. It is a method close to the painting habits that most children find sympathetic to their visual concepts. The big thing in such an approach is the zest communicated, particularly to teachers and prospective teachers who could never teach effectively without creating a classroom drama, a romance of discovery each time another group of children arrives at the door.

Only a few of us are physically and emotionally constituted "to carry the message" in just this way. Ralph Pearson did not. For him, a stable intellectual base was the necessity, before any emotional concern could be relevant. In his *New Art Education*,[15] he outlined an aesthetic of form and a method of teaching. He pointed out that Thomas Eakins and Robert Henri had, to some extent, done this with their art school students, though their teaching was aimed at the capabilities and ambitions of the potential art professional.[16] Pearson was enthusiastic about the trend of the 1930's in the art education of children when it stressed "the need for organizing chaos both in art expression and in personal experience." He felt that even the most progressive of art educators overlooked or minimized the important element of art—design. As Pearson said, "the study of universal art would have to start with the study of design."[17] He had this to say about design:

> It organizes subject and each pictorial element—lines, spaces, colors, dark-lights, textures, forms, and planes (the surface of forms)—separately into harmonic chords and at the same time integrates or harmonizes each with all the others.
>
> This organization can be in two or three dimensions.
> It can be simple or immensely complex.
> It results in what the Moderns call PLASTIC FORM.[18]

Pearson used examples from the work of Matisse. Among American painters he referred to Stuart Davis. However, his true love in art forms was the three-dimensional quality masterfully developed by the Mexican painter Orozco. He describes Orozco as an outstanding artist welding form to subject to create great art, but curiously enough he shows no examples of Orozco's work.

Pearson is the epitome of the dedicated teacher, of the guide who wishes that each student shall find his own way to fruitful expression. He outlines his concepts of design only that students may develop the insight that would raise their work to a higher level of aesthetic quality. Yet his ideas on design and the examples he has chosen are inescapably dated. For example, Monet's "Water Lily" series would surely have failed to meet Pearson's rigorous design standards. Today's student who draws in the manner urged by Pearson would be revealing a background unwittingly antiquated. The integrity of Pearson's teaching and of his concepts of art forms, considered in the light of the rapidity with which his vision has become unfashionable and unacceptable, poses a problem to art education.

In a less pronounced degree Victor D'Amico's *Creative Teaching in Art*[19] exhibits features of the same problem. The central theme of D'Amico's book is "The Child as Artist," which is expanded upon in the chapters on the child as painter, mural painter, sculptor, potter, graphic artist, stage artist, and designer-craftsman. D'Amico pioneered a trend toward children's use of art media as artists would use the same materials. He wished to free art education from the monotony of standardized papers, crayons, and gadgets like craft materials. The emphasis shifted from these materials to experiences in which the child could begin to share the artist's sense of discovery. His examples of children's work in the elementary grades to the junior high school age level appear lively and characteristic of child's art done in a sympathetic environment. The illustrated work of high school students is clearly different in certain respects from much current work in high school art. Since D'Amico was dealing with an uncommon approach to art education, he devoted much of his text and illustration to showing students and teachers how to work with mural processes, with ceramics, sculpture armatures, wood carving tools, print procedures, stagecraft techniques, and even model making to get a feeling for three-dimensional design ideas in furniture. He did not emphasize these technical devices in a how-to-do-it manner, but presented them to persuade art teachers to broaden the scope of creative studio work. Only two decades later, the high school art teacher can now have a library of excellent books on all of the processes treated separately, whereas D'Amico had to deal with them in one package. On that score the book is no longer essential to the well-educated young teacher. The pattern of art education which he most vigorously described before World War II has been amplified and extended. But D'Amico in his book of 1942 suffers from the same comparisons with the 1960's that we note in Pearson's book extolling the design function in art.

High school students' murals illustrated in the D'Amico book include human figures, horses, chariots, and buildings. The drawings are immature but show that students were learning some of the vital interpretations of anatomy, movement, and perspective that young people of that age level want to realize. The paintings reveal the students' inability to use color and pigment as a surface of aesthetic quality. Even in the black and white reproductions we see where they modified values to attain illusionistic depth qualities, but we can guess at the painfully muddy color qualities. We can remember painting the same way ourselves and seeing hundreds of child and amateur paintings similarly afflicted.

The painting of high school students today can take quite a different guise. Pigment, color, line, and texture are often used with tasteful, casual assurance. The drawing of representational elements, if it is required at all, can be loosely handled. The drawing, as a drawing, would not be concerned with an approximation of "realistic" drawing. It could be in anyone of countless vocabularies of distortion or abstraction familiar to the student from illustrative materials in art books and magazines.

The high school painter of the 1960's appears more sophisticated aesthetically than the prewar generation. Yet, there are serious questions to be posed. Do D'Amico and Pearson become dated? Is art education as much the prisoner of revealing but superficial changes of fashion as the opportunistic art gallery? Or, has the influence of Pearson and D'Amico upon the teaching of high-school-age children forced the approaches of art teachers closer to those of the professional artist?

It is doubtful that nonrepresentational painting of apparent interest and even of some integrity can be managed by students and adults who have never submitted to the discipline of drawing in the tradition familiar to Renior, Picasso, Masson, and deKooning. This whole matter of the aesthetic disciplines of drawing, of color relationships, of becoming aware of value organization, and of growing in the understanding of pictorial structure is one that can be, and often is, bypassed. The temptation to have one's students look sophisticated in an exhibition is difficult to resist. Yet it is a kind of undisciplined and impersonal sophistication that makes the difference between the high school work in D'Amico's book, in the art education press of the thirties, and some of the products now to be seen. We may be wise to consider whether we are losing integrity in teaching art at this level, or whether art is in fact coming into a period when the disciplines inherited from the Renaissance and even from the Fauves, the Cubists, and the Surrealists are no longer crucial. These questions and others collateral to them were already being dealt with philosophically and theoretically in the late thirties and early forties. Possibly much of our present practice is a merging of the teaching described by Pearson, D'Amico, and others with the philosophical influence of Munro and Read and the psychological influence of Lowenfeld.

A RE-INTERPRETATION OF "NEED"

Viktor Lowenfeld reinterpreted the function of art education in meeting the needs of the individual. Rather than describing the needs of the individual as being met through having a wide range of meaningful experiences, he dwelt on the needs of achieving personal, psychological integration. Lowenfeld proposed to establish art experiences as a vital activity for "self-identification" through intuitive and emotional growth. Art education was expected to provide this experience more satisfactorialy than academic studies. He wrote: "It can then be said that creative art processes stimulate creativeness in general. . . . It is here that the philosophy in art education distinctly differs from the so-called fine arts. Whereas the emphasis in art education is on the effect which creative processes have on individuals, the sensitivity derived from aesthetic experience, it is the aesthetic product which is of importance in the Fine Arts." [20]

Lowenfeld urged the unique aspect of art education as being that of the release of the creative spirit. His views of meeting the needs of the individual, and of integration, did not merge art education into a large pattern of experience, but insisted upon a distinctive, separate, mission for art education in the educational context of the school.

In a sense, Herbert Read took an even more provocative position in his book, *Education Through Art.*[21] However, his net impact on education in America was slight compared with Lowenfeld's influence, especially in elementary education. Read believed that all education was intrinsically aesthetic in nature. In summarizing his conclusions in his book, he states:

> ". . . for I maintain that life itself, in its most secret and essential sources, is aesthetic–that it only *is* in virtue of the embodiment of energy in a form which is not merely material, but aesthetic. Such is the formative principle discernible in the evolution of the universe itself. It would seem that the more the physicist is able to reveal of the nature of the physical structure of the world, the more he relies on numerical harmonies which are aesthetically satisfying."

The essence of Read's views on education, expressed in the early 1940's, was his conviction that the student's greatest need is to achieve the means and the forms of expression. Read anticipates the concern of the 1960's for a "creative" education. The extent to which he believes the arts of dance, drama, music, craftsmanship, and the visual and tactile arts should dominate the curriculum would seem as remote from the understanding of school people today as it was before World War II. However, his emphasis on an education to be directed toward "originating" thought and activity on the part of the student is one that is widely supported today.[22]

Two other significant views were described and evaluated by Read. First, he dwelt upon the role of visual, tactile imagery in the development of imagination, of emotional and intellectual expression. We can predict that research now in progress will continue to widen knowledge of the abstractions through which we learn and by which we create. The days when pedagogy feared the impingement upon the mind of visual symbols may not be over, but we may hope they are numbered. The scope and quality of recent texts on audiovisual aids are indicative of the greater change to come.

The other contribution that Read expanded upon was his effort to formulate categories of human responses and creative productions in the arts. He made use of Lowenfeld's researches identifying the haptic and visual types. He surveyed the studies and writings of psychologists and philosophers as well as of teachers of art to propose the following categories: thinking, feeling, sensation, and intuition. Conditioning all four of these types of personality emphasis he employed the qualifying terms of *introvert* and *extrovert*.

Following Read's formulation of these types, there have been other efforts made, some more acceptable to art education, others more readily approved by psychologists and psychiatrists. What remains indispensable to art education from Read's listing and from Lowenfeld's expansion in *Creative and Mental Growth* is the aesthetic standard that can be more flexibly applied to the work of individuals. Read made the varieties of expression more useful to the teacher by relating them to certain art characteristics that we may find dominating in one work but not in another, in the approach of one student but absent in that of another. He identified these characteristics as organic, emphatic, rhythmical pattern, structural form, enumerative, haptic, decorative, and imaginative. We may not make precise use of these formulations but they help in student guidance and criticism. They make it essential to reach each child according to the effectiveness with which he has achieved goals appropriate to his own capabilities.

We need not reject D'Amico's approach to creative teaching. We do not need to throw overboard Pearson's design orientation. On the contrary, we are able to interpret, to make use of, both of their contributions more successfully by understanding that child artists in the same class can be found whose sense of design could be more effective by familiarity with Matisse *or* with Orozco. We are more soundly based in our observation that the artists' preoccupations urged by D'Amico as useful in art education made sense when we could encourage one boy to fulfill his potential in stagecraft and another boy in painting. Not only did we find it true that children could be creative as artists are, but that some children are better adapted to the scale of theater craft while others may work best with intricate crafted forms in jewelry.

ART IN AMERICAN LIFE AND EDUCATION

In 1941 Thomas Munro succeeded in epitomizing much of the progress of art education and in anticipating most of the problems encountered in the years following World War II. In the *Fortieth Yearbook* of the N.S.S.E., for which he wrote four chapters in the section on the Nature of Art and Related Types of Experience, he surveyed the psychological approach to art and art education, the nature of creative ability in art, analytical studies on form in art, and the development of art appreciation.[23] Virtually all of his reviews of these aspects of art education are significant today. So keen was his grasp of the context of American education and the place of the arts in that context that new light is cast on the present scene with each rereading. In retrospect, it is clear that Munro contributed the definitive chapters to the *Yearbook* in establishing the relationship of art education to psychology, to aesthetics, to the practice of the fine arts, and to the growth of an appreciative public for the arts.

On the subject of creative ability in art, Munro forecasts results of several recent studies. He noted that genuine creativity, in the sense of ability to produce the tiniest gleam of "original" work, is rare indeed. From the biographies of truly original producers we do not know whether they developed their original concepts because of stimuli to creative work or in revolt against didactic, unimaginative educational environments. Munro observed what recent "creativity" studies are verifying: that the most imaginative, creative people often have appeared to be relatively unconcerned with social conformity. In this connection he pointed out the dilemma of the educator who believes that art education encourages creative responses and also that the creative individual, having made more satisfying psychological adjustments, will be more socially adjusted among his peers. His conclusions raise the possibility that a creatively stimulated student may not be truly original. Regardless of his degree of originality, his social adaptability is more likely to be negative rather than positive.

Munro also raised the question of transfer of training. Art forms have changed dramatically since Picasso's father taught drawing in a Spanish academy. Nonetheless, art instruction goes on without taking into account to any great extent the changes that have occurred. Drawing is not as rigorously taught, nor for as long a time. Design, pictorial structure, and early introduction to painting are taught with an emphasis that has gradually developed with assists from the great artist-teachers like Eakins, Henri, Sloan, Nikolaides, and with a strong emphasis in design education from the Bauhaus practices of the 1920's. This gradual change of direction has accomplished what Munro felt necessary when he questioned the almost static art educational practices that characterized the years between the world wars. His analysis broadened the base of historical forms and of Western, occidental, and primitive art qualities.

CURRICULUMS FOR TEACHER TRAINING IN ART

In such a study as Hager and Ziegfeld made of Course Requirements for Teachers of Art in Fifty Institutions,[24] we can sense that a change has taken place in the more than twenty years that have elapsed since their information was compiled. In reviewing course titles, distribution of credit hours, course requirements, and the authors' evaluations, it seems evident that art education curriculums of the 1930's were closer to the schools and departments of education than is now the case. While today's curriculums do not seem radically different, they have drawn closer to professional art courses and to that degree somewhat further from professional education curriculums. Art education in the sixties has assumed a dual burden. To the school establishment we present the case for contemporary arts and their importance for child and adult life. To the professional art field we present the need for encouraging superior students to become teachers of art. We shall never finish our appeals in either direction; in fact, we will never succeed in either venture except in the equivocal, temporary degree that we must realize is faced by all of man's planning.

IMPACT OF A NEW ACADEMICISM ON ART EDUCATION

The place of art in general education has not changed very much from the place given it in 1918 in the *Cardinal Principles of Secondary Education.* For example, *The American High School Today,*[25] by James B. Conant, makes a first reference to the arts in these words: ". . . it might be that the bright-but-lazy boy or girl would concentrate attention on subjects which do not require homework, such as art and music, or typing, or shopwork, rather than elect a stiff academic program."

There can be no doubt that this states Conant's relative placement of the arts. His most positive reference to the arts is:

> "The significance of the seven-period or eight-period day in terms of the election of art and music by the academically talented can be seen by an inspection of Appendix D. . . . If a school is organized with a sufficient number of periods in a day, there is no difficulty in having the programs of the academically talented include as many as four years of art, music, and other electives, as well as five subjects with homework in each of the four years (twenty academic subjects with homework)." [25]

Secondary schools have become aware of an almost insane pressure of homework and grade seeking which has sprung up in the last three to five years. The already overloaded scholastic leaders in high schools have been unable to take art and music in addition to five academic courses each semester.[26] In *The American High School Today,* Conant writes, "All students should be urged to include art and music in their elective programs." The statement is italicized. At two or three other points in the book the same cultural admonition is repeated. Nowhere in the book is there a statement about the nature of such art and music courses nor any rationale to support his contention. Though the book is short, each part of the academic program is described in its ideal form. Conant is almost as extensive in his comments about courses dealing with "marketable skills." Art and music alone are unaccounted for except as here quoted.

The Conant book is not solely responsible for the effort to impose a rigorous scholar's education on practically half of the school population. Conant anticipates and deplores many of the extreme pressures that secondary schools are imposing in his name. There is evidence that these pressures are moderating to the advantage of students and faculty alike. The damage to the arts has, however, been severe. The field we know as art education is decades beyond the concept of art as leisure time activity, as an affection of upper middle class life. Perhaps the weakness of art teachers in philosophical aesthetics contributes to their inability to make a more comprehensive, a more mature evaluation of art's importance to education.

ONE ANTIDOTE TO ACADEMIC OVEREMPHASIS

The Educational Policies Commission Statement of 1961 on *The Central Purpose of American Education* includes the following:

> No particular body of knowledge will of itself develop the ability to think clearly. Study of an abstract subject like mathematics or philosophy, in and of itself, does not necessarily enhance rational powers, and it is possible that experience in areas which appear to have little connection may, in fact, make a substantial contribution to rational development. As a case in point, the abilities involved in perceiving and recognizing pattern in a mass of abstract data are of considerable importance in learning to analyze, deduce, or infer. These abilities may be developed in the course of mathematical study; but they may be developed as well through experience in aesthetic, humanistic, and practical fields, which also involve perception of form and design.[27]

A scientist who looks upon his own education as the most desirable for all students cannot achieve the perspective for this over-all view. An art teacher who is not capable of responding to this challenge will be unable to teach art as it needs to be taught today. As valuable evidence of more substantial views on the arts than those only aware of narrow utilitarian or recreational functions of art, A. H. Maslow writes:

> If our hope is to describe the world fully, a place is necessary for preverbal, ineffable, metaphorical, primary process, concrete experience, intuitive and aesthetic types of cognition, for there are certain aspects of reality which can be cognized in no other way. Even in science this is true, now that we know (a) that creativity has its roots in the non-rational, (b) that language is and must always be inadequate to describe total reality, (c) that any abstract concept leaves out much of reality, and (d) that what we call "knowledge" (which is usually highly abstract, and verbal, sharply defined) often serves to blind us to those portions of reality not covered by the abstraction. Science and education, being too exclusively abstract, verbal and bookish, do not have enough place for raw, concrete aesthetic experience, especially of the subjective happenings inside oneself. For instance, organismic psychologists would certainly agree on the desirability of more creative education in perceiving and creating art in dancing, in (Greek style) athletics, and in phenomenological observation. Aesthetic perceiving and creating and aesthetic peak experiences are seen to be a central aspect of human life and of psychology and education rather than a peripheral one.[28]

Art cannot successfully be channeled into a single aspect of making and perceiving. More absolutist societies of the past like that of Egypt came close to a uniform art form, but the democratic societies of the twentieth century will not. When, and if, we find such a homogenous art developing, either our condition of life will have changed in a way we are not able to foresee, or we will no longer be a democratic people.

Art education, practiced primarily to teach the arts, cannot afford to rely on apologetic slogans to explain its own existence. The arts have engrossed man's attention and activities as long as history has left traces of his earthly existence. Certainly it is possible to teach art for the increase of skill among workmen, for the worthy use of leisure, for the stimulation of personal expression in a creative environment, for its correlative values in the teaching of "meaningful wholes," for meeting the child's needs in the life of his home environment, for a grasp of concepts of visual forms, for an understanding of the creative attitudes and approaches to the work of the artist, for aiding the individual in achieving a "self-identification" in this chaotic world, and finally for the nearest approach each individual can make to the quality we are currently labeling "creativity." Each art teacher, in varying degree, consciously or unconsciously, teaches art to accomplish these ends. There is something to be gained in making our pursuit of the ends more conscious, more skillful, based on research and knowledge.

We will nevertheless be teaching the subject of art. We teach art for art's sake. There are many associated values inherent in teaching and in art. Art teachers are essentially artists. During the last decade, the profession has made much of the role "artist-teacher." Young art teachers have, since the war years, been given a better start as practicing artists than were their fore-runners. From the graduates of the Massachusetts School of Art in the 1870's to the art department graduates of the 1960's, the field has consisted of individuals characterized by their love of the arts. Most of them have liked their work in teaching. Students have found many art teachers who are sympathetic to their personal and professional growth.

Art remains and gathers importance, as the basic reason for art education. Fortunately, the teaching resources in art have grown in quantity and quality since 1945. The art teacher of the 1960's can rely on color prints, books, films, slides. The resources of the college art studios and public school art rooms are catching up with the riches of historical art study material. Today's teaching of art is supported by potentialities of physical materials unbelievable in the 1930's. The possibilities of the art teacher to study the chronological, emotional, and intellectual development of the arts is limited only by his own capacities and energy.

Art education cannot avoid being a synthesis of disciplines. Walter Smith was closer to being a master of technical drawing than he was to the arts. John Dewey was a philosopher of education, and Thomas Munro is a philosopher of aesthetics. John Sloan and Kimon Nicolaides were artists, but of marked differences in their involvement in the arts and education. Our outstanding contributors to the background of art education exhibit a range of interests as broad as the practice of the arts during the last century.

The most complicated problem we face in art education is that of our advanced study, our "research." The best of our undergraduate programs are clearly syntheses of elements; a basic liberal arts background, studio classes of substantial quality, courses in art history, and finally education course work including student teaching. The liberal arts college faculties, the art faculties, and the education faculties contribute in almost every phase of the art teacher curriculum. As yet we have only partially projected our interests into the advanced studies which art education's university connections make possible. The "child study" preoccupations of psychologists of the 1880's and 1890's have been brought into art education environments by Viktor Lowenfeld and subsequently by others. Vincent Lanier's publication, *Doctoral Research in Art Education*,[29] documents the gamut of titles of doctoral research in the field. What remains to be accomplished is the development of studies to bring artists, philosophers, and historians more forcefully into the service of art education. They have been with us in the past; they are tightly linked with art education today. Every college, university, and art school giving a degree in art education has practicing artists on the staff who teach studio courses to prospective teachers. But they are largely antipathetic to the professed objectives, the literature, and the graduate studies in art education. Philosophers and historians both of art and of education are only slightly more sympathetic.

In the immediate future we should seek to accelerate the capacity of art education as a discipline to absorb and to make use of the artist, philosopher, and historian. Their work will always be needed to achieve the fullest values in the synthesis of art and education. As this pattern of advanced study affects the field, the predominantly psychological focus of the recent past will move closer to art interests, to the greater understanding and values of a majority of art teachers. Art education still needs the studies in depth that have characterized the psychologically oriented research, but paradoxically we must attempt them in the broadest possible setting of the arts in the twentieth century.

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Manuel Barkan

Curriculum and the Teaching of Art

Art education is in the midst of far-reaching changes in ideology and practice. Modifications in conceptions of curriculum and the teaching of art are beginning to show their effects in the elementary and secondary schools. Beliefs and assumptions about objectives, content, and methods of teaching art are being reexamined. While some of these beliefs are being reaffirmed, refined, and sharpened, others are being discarded. Transformations are in process, new insights emerging, new perspectives being explored, and new practices developing.

SOME CHARACTERISTICS OF CURRENT TRANSFORMATIONS

The overriding change in the teaching of art can be seen in the dissolution of the conviction that participation in art is "fun," "simple," "easy," and that it comes "naturally." These beliefs, once strongly established within the field, are now being superceded by careful and more frequent attention to the inherent nature of art as a demanding and disciplined field. The concern of art education for human development is being coupled with renewed attention to professional artists and scholars for their guidance and help. More and more art teachers are beginning to realize that good teaching of art ought to be a translation of what professional artists demonstrate and what scholars of art explain about the nature of art—the emotional and intellectual components in the processes of making and understanding art. Efforts of many art teachers create a true educational translation of the nature of art because it resembles what artists and scholars of art are demonstrating.

Not too long ago, learning in art was encouraged through activities limited by an individual's own experiences. The teaching of art is now beginning to be anchored more and more in the rich traditions of art so as to challenge, feed, and enrich whatever inventive abilities each individual possesses. Whereas the purpose of art education had centered upon opportunities to encourage personal expression, art educators are realizing increasingly that artistic expression is directly related to an individual's perception and control of ideas, the materials he uses, and the forms he creates. Whereas the study of art had been restricted largely to studio activity, possibilities are now being developed for observation and analysis of visual and symbolic qualities in works by artists, designers, architects, and city planners. And whereas the goals of art education had been concentrated on the growth and development of children, instruction in art now is being extended to encompass the significance of aesthetic experience in the lives of human beings. Current art education is seeking to involve people in the humanistic dimensions of life's experiences—disciplined learning to achieve a grasp and control of the subjective and qualitative nuances in human feelings and aspirations.

THE SCOPE OF EDUCATION IN ART

As part of the effort to provide education for all citizens, art instruction is an essential component in the education of all elementary and secondary school students. It is the responsibility of every school system to provide adequate means for instruction to develop visual literacy. Visual literacy calls for awareness of the artistic dimensions in life's experiences; it requires insight into the poetic and imaginative aspects of human experience; it includes recognition of the potency of visual form and structure in all avenues of everyday life.

To achieve such ends, education must provide instruction in art of sufficient quality and diversity to meet the variety of ability needs, interests, and potentialities of school populations. Instruction must involve the learner in the interplay between the processes of making and analyzing works of art. Though both of these components are essential, the degree of emphasis and their particular balance must rest upon differences among groups of learners—their ages, abilities, and needs. The purposes of art education are to build awareness of the aesthetic components in human experience: the feeling of kinship between the young "artist-analyst" and the traditions of artistic creation and comprehension of the language of visual form as embodied in great paintings and sculpture, as apparent in fine architecture and public monuments, and as experienced through the visual impact of everyday objects.

ART AS A SUBJECT FOR STUDY

For effective teaching in art, a teacher must perceive the field of art as a subject for study. Only then can he translate fundamental qualities and characteristics of the field into activities that can lead learners to realize and understand the nature and meaning of art. A curriculum for learning does no more than translate the essential characteristics of a field into learning experiences. The teaching of art requires understanding of the subject matter of art both from the points of view of making works and analyzing them. Strictly speaking, the field of art can be studied through these two interrelated yet different processes.

When art is studied from the point of view of the artist, the student must discover the content of his studies through his own work and out of the depths of his own experience. It is this personal search and discovery that gives expressive significance to the production of art forms. Any person truly engaged in making a work of art maintains a point of attention on the interplay of three factors: (a) the theme or idea that serves as his stimulus, (b) the medium or material he chooses to manipulate, and (c) the component elements of visual form he is able to bring into shape. Such is the strategy of visual art production regardless of the personality and ideological differences among artists and regardless of the infinite variations and emphases within their work. All artists express nuances of ideas through the shaping of materials into specific organizations of form.

While the mature artist creates the content of his own work, he is not so detached as to be unaware or uninfluenced by the works of others. The production of works of art carries with it a heavy component of critical analysis serving as a major source for stimulation and guidance in the creation of new expressive forms. The work of the producer is thus linked to the artistic heritage of civilized man.

The quest for relevant criteria is the common bond between the artist and critic. However, when critical analysis becomes the primary means for the study of art, artifacts are examined comparatively to identify their particular qualitative characteristics. The strategy of the critic is different from that of the artist because he directs attention to (a) specific treatment and organization of visual form in particular works, (b) general conceptions of form and (c) significance of the symbolic meanings expressed. All of these qualities are considered in relation to the cultural-historical context in which the artist lived. Through such analysis, philosophic and expressive meanings in the works are rediscovered, revealed, reinterpreted, and thus clarified. Whether the analysis is directed toward painting, sculpture, architecture, or other objects created by artists, the student can come to recognize, understand, and empathize with the artist's expression—his philosophy of life, his inner feelings, and his aspirations as a human being.

The study of art through critical analysis calls for imaginative and disciplined perception of the visual and ideological data drawn from works themselves and from cultural-historical information brought to bear upon them. Unlike study through the production of works of art, critical analysis rests on a body of accumulated knowledge consisting of commentaries and interpretations of art—its origins, meanings, and significance.

Teaching art through the production of art works leads the student to greater awareness of (a) his own feelings, ideas and attitudes toward events in his experience, (b) media that he selects for use, and (c) the visual forms he is able to create. Analysis of works of art serves as a source for stimulation and for developing criteria relevant to evaluation. By challenging the student to involve himself in the quest for qualitative relationships, teachers of art must avoid oversimplified and mechanized tricks, short cuts and methods that are unproductive of significant learning.

Teaching art through critical analysis can lead the student to thoughtful examination of selected works of art in relation to their cultural-historical contexts. Students should avoid the pitfalls of oversimplified classifications and attention restricted to chronology. They should learn to utilize works of art and cultural history to focus upon human meanings.

SOME CHARACTERISTICS OF LEARNING IN ART

There are aspects of learning in art that depend upon the accumulation of knowledge and experience. These aspects require orderly and logical attention. Such learning is essential but no more than contributory to and supportive of artistic learning. In itself, such knowledge does not reveal the particular character of aesthetic experience. In the production of works of art, accumulated knowledge and controlled experience facilitate technical understanding of handling tools, provide information about the requirements of materials, sharpen perceptions of elements of visual form, and lead to insight into the myriad of expressive forms in art. In critical analysis, accumulated knowledge helps to uncover the philosophic and aesthetic positions of artists and cultures, reveals the role of the creative mind, and thus enables discovery of the significance of the products of human creativity.

In contrast to the character of accumulated knowledge, the essence of studio learning is intuitive, felt, and nonrational. In the making of a work of art, it is the compelling drive to bring into harmony and wholeness the insipient feeling or idea, material, and form. In the study of a work of art, it is the empathic discovery of fragments of meaning in the symbolism, form, and total configuration of the work that is the source of the aesthetic experience. Rarely do such intuitive, felt, and non-rational learnings come to fruition without some contributory and supportive knowledge about tools, materials, and elements of visual form. Such knowledge, however, must culminate in intuitive realization, for without such realization it remains a rather poor and misleading substitute for the aesthetic experience.

The essence of the aesthetic experience is noncumulative. Each event of aesthetic experiencing, whether it takes the form of making a work of art or looking at works of art, must be approached with fresh and open vision. What one learns from the aesthetic experience is to give himself to the experience. In doing so, he learns to sharpen and enhance his own sensibility to qualitative elements. Each experience, however, is met on its own terms and reveals its own dimensions of discovery. Such learning does not consist of an organized body of information. Furthermore, the fundamental nature of this learning is nonsequential; there are no first, second, and third steps in any true sense of the words.

In making works of art, the simplest and most complex ideas can be taken as bases for work by the novice as well as the professional. Witness the complex ideas that young children embody in their works and the very simple ideas that challenge many mature artists. The differences between young children and mature artists lie in their respective degrees of insight, subtlety, depth of vision, and control. There are no inherent first steps to be followed according to the nature of the activity. Furthermore, there are no prerequisites other than the basic human capacities to see, feel, manipulate, and discriminate differences in qualities and characteristics. For similar reasons, no medium is any better than any other, and no medium is more basic than another. Apart from limitations stemming from stages in physical development and muscular dexterity, there is no inherent sequence for working with materials. While an art teacher should determine a sequence of activities, he should be aware that he created the sequence in order to achieve a particular teaching purpose.

In the critical analysis of art, chronological sequence is less productive of insight and understanding than attention to ideas and qualities that are inherent in the works being examined. To learn to "read" and see into works of art rests more heavily on attention to all that is contained in the works and to whatever commentaries can be brought to bear. Examination and location of a work of art within its historical and cultural perspective is more significant than identification of its sequential position in relation to other works.

Learning in art leads to extended capacity, sensitivity, and personal insight and control. The person becomes better enabled to grasp the aesthetic qualities in experience. While learning in art does not lead to cumulative knowledge, it does lead to the accumulation of capacity to enhance the aesthetic dimensions of experience.

SOME CHARACTERISTICS OF CURRICULUM FOR LEARNING IN ART

The task of curriculum and teaching is to translate ideas about art and art learning into student activities and experiences. Central to this task is the confrontation of students with qualitative problems. In an art curriculum, confrontation with and solution of these problems calls for recognition that the teacher's task is to bring together ideas, media, and the stimulation of works of art. All of these are dealt with through such classroom activities as observation, manipulation, exploratory discussion, evaluation, and analysis. The teacher's intent is to confront each and every individual student with the task of discovering his own qualitative problem.

For the teacher, ideas, media, and works of art are teaching tools to attract, sustain, challenge, and refine the attention of the student. For the student, these same ideas, media, and works of art are the elements that he examines and manipulates to shape his own problem, work with it, and bring it to fruition.

Sharpening the student's sensitivity requires that the teacher provide for the interplay of contrasting qualities. Varieties in ideas and media can help to confront the student with contrasting and unique qualities. Such discovery is encouraged, strengthened, and supported through the study of works of art.

The potentialities for learning through the challenge of variety, however, can defeat their own purposes if the curriculum is not balanced with sufficient focus and concentration in depth. Beginning in the kindergarten and continuing throughout the entire school program, the interplay between extension through variety and focus in depth provides an essential rhythm. Furthermore, if the student is to confront qualitative problems to achieve aesthetic experience for himself, the rhythm must be his own. The curriculum, therefore, must provide for the individualization of the rhythm. Curriculum content and methods of teaching must allow for and encourage variations in the rhythm created by individual students. The rhythmic timing and interplay between variety and attention in depth, must be individualized rather than standardized. Hence, individuals and small groups of students are the proper focus of the teachers attention rather than the class as a whole. Individuals can thus ally themselves for the kinds of encouragement and support they need.

In curriculum for the study of art, the teacher is called upon to assemble visual resources. Through examination of the character, content, and structure of paintings, sculpture, architecture, typography, and utilitarian objects along with their extensions into historical-cultural information, some of their philosophic and aesthetic meanings become apparent. The works of art thus can become a stimulus and source of aesthetic excitement.

Through examination of works by individual artists, the student can come to realize what it means for an artist to struggle and create a personal statement. Through comparison of different artists from the same period, the student is confronted with evidence of a time in which men lived, with its idiosyncratic view of the world. The student learns to come face to face with the comparative achievements of individual men. He can discover how they expanded and enhanced the views of their culture in ways that were distinctly their own.

IMPERATIVE VARIATIONS IN CURRICULUM AND TEACHING

Even if there were no organized art education programs, learning in art would depend upon the particular abilities, limitations, desires, and needs of individual learners. Some of the learners' abilities, limitations, and needs stem from inherent physical, intellectual, or emotional characteristics, while others have their roots in the learners' prior experiences. However, regardless of the particular combinations of causes that may have brought different people to the points where they are, the fact is that the potentialities for learning do differ among individuals.

There is still another difference in readiness and potentiality for learning: the normal process of growth and maturation. Though there are variations in developmental characteristics among children in differing cultures, developmental abilities and limitations at given age levels are relatively universal among children in similar cultures. Nevertheless, programs of art education are confronted with the problem of inducing learning among individuals who bring different degrees of readiness to their learning situation. Consequently, conceptions about curriculum and teaching art must be made applicable to a wide variety of situations involving children of different ages, abilities, backgrounds, and developmental capacities.

Fulfillment of potentialities for learning depends upon two factors: (a) the curriculum—the selected content to be taught, and (b) the method of teaching—the way this content is organized into activities for learning.

In the organization of the curriculum, choices are made with attention to fundamental characteristics of the subject to be taught and the student's readiness to learn. As certain ideas and points of emphasis are included, others are excluded. Choices are made in terms of activities determining the manner and sequence of ideas and points of emphasis. Thus, whatever is included or excluded from an art program, when taken with the teaching procedures, determines what the student learns in art.

When curriculum and teaching decisions are made, it is possible to distinguish between content to be taught and teaching procedures. In reality, however, content and teaching become inseparable, because they converge to form the conditions within which learning takes place. To fulfill the learning potentialities of different groups, the curriculum must be adjustable to specific requirements. A good curriculum is sufficiently clear so that ideas and directions are developed to fruition; it is also sufficiently open and flexible to allow for unforeseen developments.

Variations in curriculum and methods are not only required by variations among learners, but this demand is also imposed by the nature of art itself. Whether the problem of curriculum development is taken from the point of view of learning to make works of art or learning to analyze them, there is no one proven sequence more productive than others. In fact, the many-faceted character of the visual arts is an inherent demonstration of the variety of avenues that can be utilized.

In studio learning, there are limitations in physical dexterity that need to be taken into account. However, apart from these limitations, all materials that can be given shape or form are useful. The character of drawing is obviously different from painting, from collage, from construction, or from sculpture. But, none of these is any better than another, none is more basic than another, and none is prerequisite to involvement with another. The choice of medium is often wisely based on the predilections of the students. The choice of approach for analysis of art works is wisely based upon the student's educational level and background in related studies. In both of these instances, the decisions for choice are based upon observation and information about the student rather than upon any inherent sequence for handling the curriculum content itself.

Since a good curriculum is designed in relation to a specific group of learners, its scope is limited. There is hardly a school where the abilities of the students are not sufficiently varied to warrant curriculum variations for different classes within the same grade level. Many curriculums are needed for the purpose of serving not only the variety of age level and ability needs of children but also the variety of socio-economic and cultural backgrounds in different sections of the community. Curriculum development is the responsibility of individual or small groups of teachers who in the process can direct their attention to the educational needs of particular groups of students. No system-wide course of study can possibly fulfill such a function.

A curriculum guide assists teachers in the task of curriculum development. A guide is a rich resource, much broader in scope than any curriculum for a class. It proposes alternative approaches to the content and teaching methods for specific groups of students. It provides a ready reference to more activities and resources than any single curriculum can include. A good curriculum guide is so rich in suggestive material, and its content so arranged, that it cannot serve as an outline to be followed as a course of study. Its function is to present alternative possibilities from which the teacher must select items to be incorporated in a specific curriculum. As such, a curriculum guide provides teachers with an invaluable compendium of information without impinging on their responsibility and prerogative to design the curriculum.

A CORE OF COMMON GOALS IN ART EDUCATION

The purpose of the teaching of art is to achieve a core of common goals consistent with the nature of art. Good teaching utilizes the readiness and abilities of individual learners to bring about understandings of art. Art rests on a heritage of human achievements; it stems from the processes of individuals to communicate feelings and aspirations through organized form. These ramifications are apparent in the works of mature artists; they are of utmost significance for inclusion in the student's learning experiences. The teaching of art should aim to develop sensitive and intelligent participation in artistic thought and action—participation as creators and observers of art works made by others.

Attention to characteristics of growth and development is essential to achieve any of the goals of the teaching of art. Such attention, however, is a tool for good teaching; it is not an end in itself. It utilizes knowledge about growth and development toward achievement of educational goals.

Learning occurs when the learner is able to integrate the variety of activities in his experience. Many activities can occur in a classroom—observation, reading, exchange of ideas and reactions, analysis, evaluation, and the making of works of art with any of the variety of media out of which such works can be made. All these different activities become vehicles for learning. However, none of these activities is significant in itself—neither the talk carried on nor the work produced—unless it comes to fruition through some significant realization about the nature of art—its character, its structure and its scope. Good curriculum and the teaching of art provides activities out of which learning can grow. A good teacher never initiates an activity for the sake of the activity itself. Teaching art achieves no further goals than are embodied in the relationships among activities and the character of the learning that thus becomes possible.

The fact that art does not rest on a cumulative and sequential body of knowledge precludes any effort to teach art as if such a sequential body of knowledge did exist. To do so would distort and falsify the truth about art. Art learnings come about through refinement of sensibilities and through extended capacities to perceive aesthetic qualities. These learnings need to occur at every educational level. They require a core of common goals to serve as guides for curriculum development and teaching. Differences in educational levels are manifested in degrees of subtlety, depth, refinement, insight, and control. When art is taught to bring about understanding of its nature, a core of common goals is valid. The same goals need to function from grade level to grade level.

The core of common goals includes—

Sensitivity to visual relationships

The visual organization of shapes, positions, colors, tonal values, and textures;

The use of materials to achieve particular qualities of visual organization.

Sensitivity to communications embodied in works of art

Emotional impact;

Symbolic meanings;

Meanings in particular qualities of visual organization.

Attitudes of adventure and discovery in processes of working and observing

Visual cues from the environment as sources for stimulation;

The character of materials and tools as guidelines for action;

Unforeseen possibilities that become apparent in any work in process;

Elements of speculative play, uncertainty, struggle, and resolution as aspects of working process.

Insight into aesthetic qualities in works of art

Similarities and differences in works of art from a variety of traditions in our artistic heritage;

Similarities and differences among the forms and characteristics of works of art in our own time;

Similarities and differences in works of art produced by children and youth.

Insight into aesthetic qualities of visual experiences

The work of artists, craftsmen, designers, film makers, architects, and city planners, with the implications of their efforts for day-to-day experiences of people.

Skills for control and fluency

The nature of tools and materials, and ways to control the intended meanings for making works of art;

Processes that encourage discovery, reconstruction, and refinement in work, observation, and analysis.

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Manuel Barkan

Art in the Elementary Schools

THE PRIMARY PURPOSE FOR THE TEACHING OF ART

The primary purpose for the study of art by elementary school children rests on the humane and aesthetic values to be derived—their development as people through creating symbolic forms that convey their ideas and feelings. The realization of this purpose depends upon a teacher's sympathetic attention to the developmental needs, capacities, and achievements of children at each age level. Developmental characteristics in themselves are not the end goals of art education, nor are they the end goals in any other field. Rather, developmental needs, capacities, and achievements are among the instruments used by a teacher to help children aspire to and fulfill themselves at the highest level each of them can attain, In the process of education, developmental characteristics are indeed honored and served. They are given this attention to help each child grow into full stature as a human being.

At the same time, the study of art could have other purposes somewhat related though not central to the basic task of general education in the elementary school. For example, the study of art can yield therapeutic values or can serve as a balancing experience in order to maintain the process of education for certain children who otherwise may be encountering unmanageable difficulties. These other purposes, however, are of a special and different character. They often need to be pursued in order to achieve other important goals that are relevant to the education of particular children. But these special purposes are not to be confused with the primary purpose for the study of art, lest we would assume mistakenly that either all children need therapeutic assistance or that there is limited intrinsic value in the study of art for its aesthetic dimensions. When it becomes desirable to teach art for therapeutic purposes it is important to recognize that there are differences between therapeutic and aesthetic purposes. Special knowledge, background, and experience on the part of teachers to deal with these differences are required.

Children of all ages need visual stimulation in their daily experience—attention to shape, color, tone, and texture in objects in their environment. In their art studies, kindergarten and first-grade children need to concentrate upon a reasonable variety of materials that can allow and encourage them to transform their visual and tactile sensations into symbolic and aesthetic forms. Their immature and unselfconscious awareness is their most powerful resource for involvement in direct learning through the making of works of art.

Second-, third-, and fourth-grade children are ready to pursue increasingly complex learnings in art. Their visual and motor capacities enable them to stay with a task for prolonged periods of time. They can begin to discriminate relatively subtle relationships between colors, textures, forms, and ideas. They seek control over their efforts in order to master a piece of work; their horizon extends beyond themselves and toward ability to understand, admire, and emulate the achievements of others. They need resources to extend their horizons and sharpen their evaluative and judgmental capacities. Their growing ability to discern particular qualities of ideas and forms enables them to transform their intuitive discoveries into levels of awareness that are reflected back into further work. These children need to be encouraged to look at works of art of various character, they need materials and tools to work with, and they need assistance to learn how to handle tools and materials with sufficient effectiveness to fulfill their aspirations for competence and control.

Fifth- and six-grade children are at a preadolescent point in their development. Their desire to become more like others is accompanied by a tendency to begin to deny their own individuality. Their desire to achieve in relation to some external standards causes them to fragment their work with a resultant loss of attention to qualities of integration. At the same time, however, the intellectual capacities of these children can enable them to learn to recapture and maintain their own individuality through analysis of works of art and through analysis of their own efforts. Attention to the integrative qualities in works by artists can help these children to re-establish a basis for their own continued aesthetic development.

CURRICULUM CONTENT FOR THE TEACHING OF ART

Curriculum content for teaching art in the elementary schools should vary from school to school and from class to class. In general, the content in the early grades should direct major attention to studio involvement accompanied by relatively limited efforts in discussion and analysis. As the progression moves to the upper grades, attention should gradually shift to an increasingly heavy interplay between involvement in processes of making and analyzing art works. In a similar manner, content should be modified gradually from a greater degree of variety, exploratory manipulation, and scope in the early grades toward increasingly greater concentration in depth in the upper grades.

Throughout the elementary school program a common core of goals for the teaching of art should serve the teacher as criteria by which to evaluate decisions to include or to exclude certain elements of content in the form of activities, visual references, and ideas. Differences among children should be reflected in differences in selections of content items; but these differences should take the form of modified emphases on learning goals. For example, curriculum content for a kindergarten class should be heavily weighted on "attitudes of adventure and discovery in processes of working and observing" accompanied by very limited attention to "insight into aesthetic qualities in works of art." In contrast, an alert fifth- or sixth-grade group, in a community where the background resources for learning are rich, would warrant emphasis on the entire core of goals. Another sixth-grade group, however, with less inclination or ability for comparative study might need curriculum content placing more emphasis on "sensitivity to visual relationships," "attitudes of adventure and discovery," and "skills for fluency," with less emphasis upon "insight into aesthetic qualities."

The central task of curriculum development is to (a) anticipate what levels of learning groups of children may be capable of achieving in relation to the common goals for the teaching of art and (b) select curriculum components to provide the experiences that can bring forth the intended learnings. Whether the curriculum components are in the form of studio activities, reading or observation, discussion or analysis, the teacher's attention must be fixed on the teaching goals. The activities selected are valuable only to the degree that they provide experiences through which the intended goals are realized.

SPACE, TIME, AND FACILITIES FOR EFFECTIVE TEACHING OF ART

The teaching of art requires appropriate space, time, and facilities, and the effective utilization of these. Needless to say, classrooms fitted with single-pupil tilted desks are the least suitable and a great hindrance to the development of an art curriculum. Unless the furniture is easily portable and the room arrangement sufficiently flexible to suit the space requirements for art study, the characteristics of the physical space can defeat efforts to achieve the art teacher's intended goals.

Learning in art requires space for work in process and materials in use. Both space for work and space to study and evaluate the work that is being done are required. In addition, space for the storage of work in process is necessary. Learning in art also requires space that provides visual stimuli to the children—stimuli in the form of color, shape, and textural variety, and stimuli in the form of works of art of their own and by others. Space for the exhibition of works is an essential tool for productive learning in art.

The time required to pursue art activities varies according to the age and grade level and according to the particular curricular experiences that are being provided. Standard and arbitrary time limitations usually are inappropriate. In the kindergarten, for example, five minutes for discussion and a half-hour for work may be sufficient amount of time for drawing or painting. On the other hand, a game to discover how certain textures feel might require fifteen minutes; the making of a collage that might follow could require half to three quarters of an hour, and an evaluative discussion to examine the work done might require another ten minutes. Thus, one day's study in art might consume only thirty-five minutes, while study on another day could require a total of fifty-five to seventy minutes.

At the middle and upper grade levels, arbitrary time limitations can be even more damaging. At the beginning of an activity in studio work, it takes time to get started. Some work materials require more time than others. Discussion and analysis activities vary in purpose and in length. A short introduction to studio work must be followed by enough time to prepare materials, to carry through the work, and to clean up. This time sequence sometimes requires an hour and a half. On other days, a half-hour of evaluation and analysis might prove adequate to meet the intended teaching purpose. Time for learning in art, therefore, must be sufficiently flexible to serve the needs of art activities. To achieve such flexibility requires a total and comprehensive approach to time planning in the elementary school.

In general, learning in art requires a minimum of from three to five hours a week in the kindergarten and the early elementary school grades; it requires at least two to three hours a week in the middle and upper grades. To the degree that the time is reduced beyond such minimums, the time spent tends to become less effective; it is not productive of significant learning in art. It indeed would be more profitable for effective learning in art to concentrate the amount of time during a portion of the year rather than spreading it into inadequate small segments over the entire year.

Materials for effective teaching should include a variety of two- and three-dimensional media that emphasize different visual qualities and require varying degrees of experience and physical dexterity. Such variety can then be drawn upon selectively to establish a rhythm of exploration according to children's interests and developmental abilities.

Facilities should include books and periodicals appropriate for children to examine and to browse through for thoughts, ideas, information, and stimulation. Finally, without the facilities of a working collection of quality reproductions, the teaching of art is limited. Children should not be denied the opportunity to come into contact with works of high quality. Without such contact, they are denied an essential resource for the development of their own evaluative capacities. Effective teaching and learning in art requires a functional and expanding library of literary and visual resource materials, just as good teaching and learning in language, science, and social studies depend upon library materials appropriate to these fields.

WHO SHALL TEACH ART IN THE ELEMENTARY SCHOOL?

Effective learning in art depends upon the quality of curriculum planning and teaching. Clearly, the translation of the common core of goals for the teaching of art into effective curricular experiences requires teachers who know the content and character of the visual arts and who know the developmental capacities and needs of children. Furthermore, provision of effective curricular experiences requires teachers who want to provide such experiences and who are committed to the values that can accrue from them. To teach art effectively requires knowledge both about art and about children; and perhaps children would be better off not being taught art at all rather than being taught by teachers who lack the necessary knowledge about art or who have little desire to teach it.

Who shall teach art in the elementary school, therefore, is a question that must be answered forthrightly by the teachers and the administrators in each school system. American schools are committed to provide for effective general education in the basic areas of human experience including the visual arts. The responsibility for achieving such an education rests squarely on each school system. Necessary facilities, resources, and competent teaching are essential.

There is no universal pattern for the provision of effective teaching in art. A great deal depends upon the particular teaching and supervisory resources within each school community. In some school systems, substantial and thoroughgoing in-service training programs, along with the sincere interests of teachers and administrators, have enabled classroom teachers to provide effective education in art when they are assisted frequently by an art consultant. There are, however, relatively few schools that have reached such levels of achievement. Unfortunately a substantial number of elementary schools now lack the teaching and physical resources to provide for the common core of goals for the teaching of art.

There are special art teachers in some elementary schools. The prevailing practice, however, is to confront these itinerant teachers with impossible loads. Too many of them are required to follow schedules with senseless and infrequent contacts with groups of children. The services of these teachers would surely prove more effective were they able to devote the same period of time with one half of the children. By alternating at periodic intervals between two groups, the children could receive far more effective education in art than they now do. The tendency in some school systems to provide a little bit of specialized art teaching to all the children is most often an educational waste for the children, and it is a source of inescapable frustration for the art teachers.

If elementary schools are to provide the kind of teaching that is necessary, a massive reconsideration of the organization and deployment of teaching resources must be put into motion. At the kindergarten and early elementary grade levels, almost any truly good classroom teacher who accepts the commitments of the basic components of general education for young children can learn to teach art well. At the middle and upper elementary grade levels, however, special background and knowledge about the nature of art is essential.

In many school systems there are competent teachers interested in art education who could carry the responsibility for the teaching of art in the upper grades if they were relieved of some of their other responsibilities. For this limited group of teachers, an art consultant who has the time to work frequently with individual teachers could be a regular source of help and assistance in determining curricular experiences and selecting the most appropriate content materials. However, the over-all aim should be that of retaining fully qualified art teachers for each elementary school. Every elementary school should have an art room for special art projects, with each classroom equipped for some art activity. Above all, it is necessary that all elementary schools be staffed by teachers who combine their knowledge about art and about children for effective teaching.

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Mary Adeline McKibbin

Art in the Secondary Schools

ART IN THE JUNIOR HIGH SCHOOL

Historically the junior high school was designed to form a bridge between childhood and young adulthood. It has attempted to recognize the physical and psychological needs of adolescents by encouraging self-discovery through participation in a variety of educational experiences. For a large portion of the population, junior high school has been a terminal point in formal education. Attitudes and interests developed in the junior high school affect life patterns. Aptitudes discovered frequently determine the choice of lifework or at least contribute to the constructive use of leisure, an ever-increasing time block in the life of the future. The junior high school, therefore, has a tremendous responsibility not only to those who will continue their formal education but also to those for whom formal education ends at the ninth grade.

Both the function and organization of the junior high school are changing. Subject matter once scheduled for senior high school is being introduced more and more into the junior high program. This is especially true in the areas of foreign language, mathematics, and science. More academic courses as requirements for the high school's college preparatory course detract time from exploration and discovery of interests and aptitudes in the junior high school. Students for this type of academic acceleration are being selected on the basis of IQ scores that would identify college material well below the seventh grade. It seems important that, if children's futures are to be determined in the elementary grades, the tests applied identify many kinds of giftedness and children be encouraged to develop along lines of their special abilities, not forced into educational tracks designed for all academically gifted.

The original organization of the junior high school as a proving ground of interests and aptitudes has in the past determined the type of art program. Experiences have been varied with emphasis on experiment and discovery. At times overemphasis has resulted in programs offering breadth of experience but affording little provision for pursuing concepts or media in depth. Real education begins with total involvement of the child in realizing his expression through an understanding of art elements and a satisfying mastery of necessary technical skills.

The Junior High School Student

The junior high school student is at an ambivalent stage of development in which he openly craves independence while secretly longing for security. The physical problems of puberty cause emotional upsets, unpredictable reactions. Awakened sex interests are almost a constant drive for some children; for others, a terrifying mystery. Awkwardness due to rapid physical changes cause embarrassment and withdrawal. Needed outlets for physical energy result in sudden and meaningless fights. Boys are less mature than girls at the junior high school age, both physically and intellectually. The age values peer status; it is a time of group organizations and loyalties.

The scope of the junior high school student's interests is broad—from snakes to satellites. He is capable of pursuing an interest in depth; in fact, such interests, frequently unrelated to art expression, consume his time. He challenges the art teacher to gain and hold his interest. Yet, because the age is one of unjelled interests and ideals, of physical and mental growth, it holds great opportunity for the art teacher.

The Nature of Art

The structure of art does not lend itself to analysis as does the structure of scientific thought. Jerome Bruner affirms that "in the experience of art we connect by a grammar of metaphor, one that defies the rational methods of the linguist and the psychologist." [1] Gyorgy Kepes has observed: "The essential unity of first hand percept and intellectual concept makes artistic images different from scientific cognition. . . . The common denominator of artistic expression has been the ordering of a vision into a consistent complete form." [2]

Understanding the nature of art may be approached both through the "making" of art and through studying the art created in the past and present. Art may be interpreted to include the many forms designed by man—not only painting, sculpture, and graphics—but also objects designed for use, architecture, and communities planned for group living.

Understanding the nature of art involves developing sensitivity to form, color, and texture, and their interrelationships. If teachers put aesthetic sensitivity before literary or factual information, the ability to see beyond factual content can be developed. Gradually through emphasis on aesthetic considerations students can be led to develop a new visual perceptiveness concerned with the work of art as an organization of forms and colors; as a form of visual, not literary, communication.

However, art is not merely organization of color and form in aesthetic unity; it is a language of man, a nonverbal form of communication. Léger's hard outlines and geometric forms communicate the qualities of the machine, while today's "hard-edged" painters define precise, pure, and aloof qualities of human experience. As children seek the artist's meaning they can discover that even the most "realistic" art is but a symbol of reality, that cultures and religions have had their languages of accepted symbols, that every painting from a Byzantine mother and child to contemporary "pop" art speaks with symbolic overtones. Sensitivity to the artist's use of symbols makes for deeper understanding of the language of art.

Understanding the nature of art can also be developed through the process of "making" art. Sensitivity to the formal structure and the communicative powers of art can grow while students are creating art. As they paint or form they become aware of the functional qualities of line and color. Local color and form can be manipulated to make a new statement, independent of the original visual stimulus. In evaluating the products of their efforts, students can arrive at other than pictorial criteria. The teacher can direct discussion, select illustrations towards developing aesthetic sensitivity.

This kind of art-directed motivation should be the basis of the teacher-student planned sequences. It precludes all "how-to-do-it" formulas, prescribed uses of trick materials, dictated principles or theories, or laissez-faire approaches. Such principles as may be basic to the structure of a work of art evolve from experiences in doing, seeing, reading, discussing the art of students and of mature artists of differing times and places.

Acquaintance with materials involved in the work of artists and students should be a part of understanding the nature of art. The relation of the materials used to the form achieved is significant in art. Michelangelo could not have created in marble the feeling for tensions in space that Lippold manages with today's synthetics and extruded metals. Chamberlain's assemblages of crushed auto fenders would have been impossible in an age that produced a Donatello.

The honest and effective use of tools is another part of the content of art education. As creators, young people should be helped to select appropriate tools for the job. They will need advice and experience in handling the tools so that effective communication may be achieved. Although mastery of tools is not an end in itself, skill that permits fluency makes expression in depth possible. The student can observe the technical skill behind the beauty of pure line by Matisse, Picasso, or Holbein; in the etched line of Dürer or Rembrandt, or in Chinese calligraphy. The many highly personal and expressive uses of brush by Van Gogh or Velasquez, Kokoschka or Kline should be studied not as a source of imitation but rather for realization of the multiple possibilities in the use of tools.

The approach to solving problems in art must be a creative one for both the "maker" of art and student of the art created by others.

The nature of art is individual, personal. Any violation of the creative process would prevent either a real understanding of the nature of art or the production of art of integrity and validity. The final goal of art education is the development of the individual into a person more creative in his approach to life and learning, visually perceptive, sensitive to aesthetic values, fluent in his powers of visual communication, and capable of greater depth of understanding of himself and all mankind.

Content: The Art Process

Although junior high school art experiences should stem from adolescents' interests and needs, the teacher must be aware that a concern for aesthetic values and a growing understanding of the nature of art should underlie all the classroom activities. Such awareness on the part of the teacher affects the approach to the problem, the criteria for evaluation, and the determination of individual or group sequences in art expression. There should be experiences planned to develop visual perceptiveness, with emphasis on form, color, texture, and their interrelations. Through student "finds" of clippings and objects; through color and texture matching and changing; through abstract photographic compositions; through mixing color in paint, dyes, transparencies, weaving materials, glazes, etc. and observing effects of the field on the color; through arranging many forms in movable materials—paper, cloth and formed objects; through imprinting forms in soft clay, finger paint, or wet sand; and through innumerable planned activities, the teacher can maintain an atmosphere of discovery while developing a sensitivity to color form and textural relationships important to aesthetic expression.

The junior high school youth is apt to prefer those materials offering resistance—clay, wood, metal. Three-dimensional work often has greater appeal than does work in two dimensions; however, the junior high school student enjoys many kinds of graphics. He can be interested in painting or drawing if an atmosphere of acceptance of individual expression has been established in the classroom based on a realization that vision is a very personal experience, no two people seeing things or feeling about them in the same way. Print making offers both challenge and reward. Even boys in the junior high school can be interested in experimental weaving and in creating textural design with weaving materials.

The product may be a painting or collage, a print or a photograph, weaving or construction, sculpture in clay, wood, or metal. The medium used is unimportant except as it qualifies for the job. The idea expressed is important only for its integrity. The adolescent, like the mature artist, is confronted with tools and materials and an evolving idea. As he manipulates tools and materials to achieve the idea, the teacher can help him gain sensitivity to aesthetic values in his art form. The student can be helped to attain satisfying skill in the use of tools needed to make his personal statement. There are no short cuts, no trick recipes; the solution is his and his alone. This is the way of the artist.

Content: The Art Product

The opportunity for junior high school students to become acquainted with the art products of artists of their own and other times should not be neglected. The choice of art content in this area depends on the experiences, interests, and abilities of students and the art resources available in the junior high school. A spiraling continuum is the goal. For this reason definite planning must be made and rich visuals acquired in the local context.

There are many art products that would have special appeal and value to the junior high school student. It is well to begin with recognizing the art potential in the man-made things about him. He should sense the organization of objects in terms of their use and materials and the realization of their aesthetic qualities. He can discover homes as space designed for living and refrigerators as space designed for storing and preserving food. He can see city planning as design for community living and become intelligently aware of the needs of his own community. He can become acquainted with sculpture from the statues in the park to those in the local art museum, including the works of contemporary sculptors in metal, wood, glass, stone, and many combinations of found or created forms. He can examine painting around him—images in our mass media, illustrations, mural and easel painting—in an attempt to discover the nature of art and the problems and processes of the artist. These images can be augmented by trips to see the things discussed, by individual reading and research at the student's level, and, when possible, by talks with painters, architects, sculptors, designers in the community. Sensitivity to aesthetic relationships involved in art expression, regardless of its purpose, should be emphasized.

Another plan for understanding art might grow out of the studio processes in which students are engaged. Films showing different techniques of making prints—etching, wood block, lithograph, serigraph, etc.—can be related to works of masters with emphasis on aesthetic qualities inherent in each medium. Students can examine posters, textiles, and book illustrations. They can engage in print processes at their level: celluloid etchings, linoleum, wood, silk-screen, and other prints, brayer prints of textured surfaces and monotypes. But always the medium should be explored as a tool of personal expression, involving sensitivity to relationships of line and form, of color and texture.

Other areas of studio work can be approached in a similar manner. Such an approach to a study of art products makes possible a relationship between the student's efforts and understanding of the possibilities inherent in the medium. It introduces him to masters of the particular medium. By showing many examples, diversified both in subject matter and treatment, there should be no danger of blind imitation, rather a sense of belonging to a great artistic tradition.

If students are less mature or have had no experiences with the art products of artists, an organization similar to that used by Chase[3] or Holme,[4] based on appealing subject matter, can be used to gain interest. However, the subject approach should be with the idea of discovering the differences in various artists' expressions of similar subjects, the expressive use of color and form, and the artist's personal vision.

Still another approach which could be integrated with the student's own use and awareness of the art elements would consider through films, slides, reproductions, and, when possible, originals (a) *color* as artists use it—to discover all the dimensions, physical and psychological, of color; (b) *line* of many kinds—etched, penciled, crayoned, brushed, wire, string, etc.—with emphasis on the quality and uses of line beyond that of merely delineating form; (c) *form*, open or solid, both two- and three-dimensional, expressive, structural, etc.; (d) *space* as painters use it in formal organization of the work, or to effect a three-dimensional illusion on a two-dimensional surface, as sculptors use it, as architects use it, as designers use it, etc.; and (e) *texture* as reality, as illusion of reality, as surface enrichment with tactile appeal in painting, sculpture, architecture, or design.

Children can gain awareness of the art elements in nature, in man-made things designed for use, and in painting and sculpture. They may demonstrate awareness through photography, collage, rubbings, prints, incised surfaces, mosaics, paintings, and many other art forms.

Other ways of involving the junior high school student with his art heritage depend on the maturity of students and the local resources available. In any case, if the study of art past and contempoary is to be more than a futile repetition of a limited "art appreciation" of the past, fine art libraries suited to the age level with large and accurate color reproductions, color slides, films, and clippings must be available. There must, too, be time for field trips, for demonstrations by artists, and for related studio work.

These have been "art centered" approaches to art education at the junior high school level. They provide for the student opportunities to behave "like an artist," to be concerned with consciously structuring art elements to make personal statements, choosing and using available materials to meet personal needs. They suggest that the student see in the work of artists solutions to their problems of communication through organization of the same elements in a variety of media.

These are approaches to content, both in process and product. Through exploring processes, the student discovers himself as he selects tools and materials of expression, as he constantly makes value judgments in organizing his material. His perception is heightened, his sensitivity to color and form and their changing relationships deepened. Through experiencing many kinds of art products (his own and those of other artists) he develops new understandings, a realization of formal organization of expressive content.

At the junior high school level, because of the nature of the early adolescent and his interests, more time should be given to process ("making" art) than to the study of the art works of others. The nature of the studio work must be varied enough to meet individual needs for satisfying visual communication, in either two- or three-dimensional form. For those especially gifted in art, there should be additional time allocated to art, much of it in studio work.

There are other approaches to art in the junior high school. For example, one such experiment relates art, music, and an industrial arts - homemaking class in rotating cycles.[5] Concepts applying to the various educational areas included in the program are introduced at general sessions conducted by all instructors. From such a general introduction to the arts students may elect more intensive courses. Insofar as such related arts programs and similar "subject-integrated" programs emphasize the values inherent in art experience, they would have value. Obviously a great deal of interdepartmental planning, mutual understanding of objectives, and time are essential if such a program is to function as more than superficial subject correlation.

All junior high school students should be given an introduction to the nature of art through organized study of art products, the basis of that organization to be determined by the art teacher who knows the students' backgrounds and interests and the resources available.

Art in the Junior High School for the Mentally Retarded

Students whose intelligence is average or slightly below average as gauged by verbal test batteries may demonstrate a high degree of visual-sensory responsiveness and be capable of developing the skills necessary for making satisfying visual statements. The sensitivity developed through art experiences may provide a means of better learning in the academic disciplines.

The seriously mentally retarded student presents a different educational problem. For the mentally retarded abstract concepts having to do with the nature of art, the psychological impact of color, and the formal structure of the art product have little or no meaning, though color and texture may have sensuous and kinesthetic appeal.

Psychologists are not in agreement as to the quality and nature of an art program for the seriously mentally retarded. Like all persons these individuals differ in their intelligence, motor coordination, and emotional responses. In general, the mentally retarded person is limited in those qualities associated with creativity—imagination, fluency, flexibility, initiative, power to analyze, ablity to organize, to think subjectively, and to communicate symbolically.

Since the interest span is short, art for the mentally retarded should be limited to projects that can be completed in relatively short periods of time. Such projects should be direct experiences with materials through which results are readily realized. Explanations of the use of tools and materials must be stated clearly and in simple language with visual interpretations and demonstrations. Restatement will frequently be necessary. These students need guidance in process; they should be encouraged to draw upon their own experiences and feelings for subject matter. They need skillfully guided experiences with color and form rather than dictated or patterned work. Each student should have the maximum freedom of expression of which he is capable, thus forestalling personal frustration. For such understanding of children's capabilities and limitations, small classes and teachers with sound education in both art and psychology are needed.

It is wise to limit art experiences of the mentally retarded to activities requiring a few basic skills and engendering a feeling of confidence. In a small class, with an understanding teacher, the student "can find satisfaction and release and opportunity for growth through non-verbal activities."[6] That such experiences have therapeutic and developmental value for these children is generally accepted; it is often questionable whether they are art experiences.

In Summary

Art in the junior high school should be guided by the nature of the junior high school student, his interests, needs, and abilities. But it should always be concerned with the nature of art. Both in the student's creative experiences with tools and materials and in his approach to the traditions of art, he should be led to an awareness of form, color, line, and space, and a sensitivity to their interrelationships. He should be helped to a keener and more creative visual perceptivity through planned experiences. He should achieve greater skill in the use of the tools and materials of the artist and should realize through his own act of creating and through a study of the work of others that art is the organization of elements to communicate ideas, feelings, truths; that it is one of man's most effective means of communication and self-realization. He should understand that the artist is himself a part of every true work of art and should, therefore, come to value the uniqueness of the work of art and respect the integrity of the artist, whether fellow student or master, or indeed himself.

ART IN THE SENIOR HIGH SCHOOL

In the recent educational trend toward emphasis on the academic disciplines, it is important that the distinctive values inherent in an art program not be overlooked. Art education provides an aspect of experience that no other discipline affords. The art experience, whether it be creating art or understanding the art created by others, is a process of interaction involving the individual, the idea, the tools and materials, and the evolving art form. There is constant interaction among these factors; yet they function in no absolute sequence. If the content of the art courses in the high school were to become routine art history, art criticism, sociological backgrounds of art, or even art for therapy, the unique essence of art experience and its importance to the individual and to the society would be lost.

If the individual is viewing the art products of others, there can be the interaction of person, art form, and environment in many patterns. The meaning of the work of art is determined by the viewer as well as by the creator. If art education loses sight of the creative possibilities in such interaction and accepts isolated facts or skills, whether historical, sociological, psychological, or scientific as a substitute, it will have failed its educational potential.

With the current emphasis on academic disciplines, there has developed a trend toward homogeneous grouping based on academic achievement. This has frequently resulted in placement of academically gifted students in a curriculum heavily weighted with science and mathematics. Advanced college placement courses, now common in high schools, tend to make nonacademic electives practically impossible in the school day. As a result of such scheduling practices, the less able intellectually, even the least able, are scheduled in the arts.

There is, however, a growing interest in having all able students study art, either as an essential component of the humanities, as enrichment of history, literature, and languages, or for an understanding and appreciation of the nature of art itself.

Time should be found for art studio work for academically gifted students who are talented in art, as well as for all other students who demonstrate particular ability and interest in art. Among these students are the creative artists, designers, architects, museum directors, and art teachers of the future. It would certainly be shortsighted for communities not to value the creative citizen, whatever his field of creativity.

The Senior High School Student

The senior high school student has reached one of the high points in his intellectual development. Abstract theories in science and mathematics claim his attention. The mastery of a foreign language offers him another means of communication. The high school student is serious, questioning, in search of a guiding philosophy. He seeks clarification of values based on greater understanding of himself, the world, and the origin and purpose of life. Too often the high school art program fails to realize either the seriousness of purpose or the potential cognitive power and technical skill of high school students.

The art program must recognize the high school student as capable of high quality achievement. He must be challenged to see with personal vision, to probe for meaning, to organize, to analyze, and to evalute. He must also have opportunity to develop the skills necessary to communicate ideas and feelings, unique and personal.

The high school art program should seek to discover potential artists and prepare them for further specialized training. However, these will be only a small percentage of the total student body, just as the number of embryo poets, historians, or scientists in the high school will be relatively few. The art program must provide for these gifted students, but is must not limit its scope to meeting the needs of talented students who will probably use some form of art in their professional activities. Visual literacy for all must be an objective of high school education.

Art Education as a Part of General Education

Leading educators today recognize art as one of the humanities. In emphasizing the humanities these leaders agree that art experiences should be a part of the education of all youth, including the academically gifted. But this recogintion and the pursuant recommendations have not always had general implementation. The nature of the art experiences planned for students in the senior high school must provide for many types of learners and for highly differentiated interests if art is to function generally in education. "The high school must provide a breadth of program that will enable all students to gain an appreciation of the values of an aesthetic experience while providing him with the basic skills necessary for effective daily living in a complex and dynamic society. . . . The inclusion of the 'Arts' in the general education program is consistent with the objectives of all education."[7]

Experiences with art to develop basic concepts of the nature of art and its place in the culture should be conceived as a general art program planned for all students. Extended philosophical concepts, sustained research, greater technical understandings, as well as original projects should be expected of the academically gifted student.

Students with special art aptitudes should study process-product relationships more thoroughly, should engage more deeply in experiments with materials, should carry forward such experiments to satisfying products. They should have further opportunities in other art classes to develop their talents in the direction of their interests.

Understanding Art Through the Art Product

The senior high school student has in most cases developed special interests and abilities. The student whose interests and talents have developed in music or literature, languages or science, will not want to devote the time necessary to develop the technical skills essential for art expression commensurate with his understandings. For him the course content in art should emphasize understanding of the art of others, with some studio experiences to strengthen these understandings.

All students have daily contacts with art in the environment, the art of all man-designed things; all will have a responsibility for the quality of the art with which they are surrounded. All should come to understand art as the expression of a culture, whether in the context of Egyptian dynasty, Renaissance Florence, the age of industrial revolution, or today's space age. All should see art as man's way of communicating values, perhaps the values held by prehistoric man and painted on cave walls, or the values of prerevolutionary France delicately portrayed by a Watteau or a Fragonard.

Students should see in the art of Rembrandt or Van Gogh man's endless quest for understanding himself, his relation to the world, the "why" of man's existence. In great art this struggle for understanding, for probing the depth of human suffering or elation, for realizing the grandeur of man, or his insignificance, can be felt. El Greco, Grünewald, and Picasso in *Guernica* probe the depths of suffering, while Michelangelo, Phidias or Henry Moore more frequently reflect the strength and dignity of man.

As the student examines the severe, stylized representation of a Byzantine *Madonna and Child*, he realizes the purpose of the early Christian artists, the importance of symbolism, the formal influences of the East, the significant organization of line and color. He sees the massive grandeur of the statue of Rameses II as the result of an accepted concept, influenced by the tools and materials of the time, while in Rodin's *Balzac* he perceives a wholly different concept of man, affected by the scientific discoveries of the nature of light, by technical advances in the use of metals, and by an interest in the individuality of both the subject and the artist.

One represents a general concept; the other, a very personal interpretation.

As concepts change and technological resources increase, art products inevitably change. Thus students should have an opportunity to know the art of many times and places, not merely historically or sociologically but rather as living proof of man's creativity and a key to the quality of a culture.

All students should see the work of art, therefore, as proof of the human creative power. They should realize that to a degree all human beings possess the potential for visual communication. To the degree that such visual statements use the elements of art in aesthetically satisfying form to convey concepts and feelings with integrity, they are works of art.

Other Approaches to Art in General Education: Art-Cultural History

Another means for achieving greater understanding of the creative process and the language of art as a key to the values held by a culture is through relating art to history. The arts reflect human values, recording in tangible form the ways of life and values of a people. Cultural history is now required in the schools of some states. It could become either a survey of the disconnected, undocumented products of a culture, or it might be just illustrated history. To prevent either extreme, team teaching by teachers of history and art would be highly desirable. The object should be to help students understand the values held by cultures other than their own; to give students an understanding of creative process as it functions in art; to relate the painting, sculpture, architecture, and artifacts of a period so that the student can realize the interaction of the creative artist and his environment, whether the artist be architect, sculptor, painter, or designer.

Classes might meet with world history teachers three or four periods a week. For two or three more periods, the art teacher could use the class time, sometimes for films or slides, at other times for demonstrations or lectures. Often it would be a combined presentation, relating the painting, architecture, and sculpture of a period.

Many instructional patterns are possible. The advantages inherent in team teaching should be fully exploited, i.e., the use of large- and small-group organization to meet needs, the use of specialists in each area with integrated objectives, flexibility of schedule to permit reshuffling of groups when desirable, and field trips and visual presentations when they would contribute to the concepts being developed. It would be desirable to have as guest instructors an outstanding practicing artist in each area, capable of both scholarly research and interesting presentation. The program would be enriched if school personnel, however able, were supplemented by guest authorities in special fields—an architect, a sculptor, a painter, as well as product designers.

Art in General Education and the Humanities

For the high school student, studies in art and English might well be related. With the emphasis on upgrading academic achievement, most students in the senior high school now have experience with research. There is no reason why such research could not be in the field of the arts. For some students, reading in an art area combined with original analysis of art works can create a lasting and absorbing interest in art. Through analogy, form in drama, poetry, literature, and works of painting and sculpture might lead to a realization of formal as well as literary values. Analogies in symbolism, in color and movement, etc. can open new and rich fields of exciting exploration for the high school student. Such movements as Classicism, Romanticism, Impressionism, Abstract Expressionism evidence a parallel pattern in English and art classes and offer an enlarged picture of human culture.

Humanities courses that include literature, art, the dance, and music as interrelated products of the creative impulse have been planned at the secondary school level. A combination of seeing, hearing, analyzing, discussing; use of rich audiovisual resources—including not only films, slides, color reproductions, records, but also taped readings of poetry or drama—and interviews with creative artists would enrich the experiences of students. Here team teaching, coordinated by a team leader and making use of the distinctive contributions available from each team member, would be desirable. The focus should be on the most creative periods in the arts. It could be handled through large-group lectures and films, concerts, dramatic productions conducted by teachers and invited artists, and tours to experience the performing arts in the community.

There is another possible approach to art in general education in the high school. It is a kind of service approach. It requires not only the art historian or the studio artist, but an art teacher whose strong liberal arts background has given him insights into other disciplines. Such a person would need time and equipment to prepare programs that would clarify concepts and develop new understandings in other disciplines. A lively illustrated review of the art of a country promotes in foreign language students a more sensitive understanding of the culture. Math students would be intrigued by the influence of mathematical concepts on artists—from the "golden sector" of Greek architecture through the scientific experiments of Leonardo, Utrillo, or della Francesco to the contemporary space concepts of Le Corbusier or Buckminster Fuller. The science student would be fascinated by visual examples of the aesthetic expressions of organic form from the tribal arts of primitive cultures to the "new landscape" of Gyorgy Kepes. Art provides a basis for interpreting the social attitudes of a culture and thus presenting the setting for history, literature, and drama. The art teacher becomes a resource person making evident the nature of art and its significance as a key to understanding the culture.

Content for the Talented in Art: Process and Product

For the high school student especially interested in the visual arts, there should be opportunity for working in depth in several media. Too often in studio work the real values in art education are lost by an obsession for the acquisition of technical skills. Generally, at the high school level students' interests and aptitudes have shown themselves. Those who elect studio art are, therefore, convinced that art is for them a means of self-realization and communication. They need an opportunity to explore, to experiment, to discover themselves as they select color and determine form. They also need depth of experience to develop greater perceptive powers, sensitivity to relationships in form and color, and ability in organizing the art elements for effective personal communication. They need suggestions and help in handling unfamiliar tools and media. This should not take the form of formulas or trick techniques but should provide a basic understanding of the tools and media of expression so that the student may develop his own particular approach.

It should be obvious, therefore, that the teacher is not teaching "oil painting" or "water color" per se but is introducing students to these media as possible means for personal expression. The wise teacher realizes that visual-tactile sensitivity may be quickened, qualitative evaluation sharpened, and ideas communicated in almost any medium and through the development of almost any idea. He, therefore, encourages the student to select a congenial medium and develop a personal concept. It must be evident, too, that content in terms of activities such as, graphics, ceramics, or weaving is misleading. These are but the means of expression; in any of these media the student may discover himself and may develop a satisfying means of communication. Media and techniques are tools—not content.

The content for the elective art student in the senior high school is both as elusive and pervasive as that of any creative artist. It is the interrelation of many factors in experience—visual, tactile, emotive—and within the individual—sensitivity, imagination, questioning. Color, form, texture, space—these are the artist's means of communicating such relationships; skills and techniques are the tools of expression.

This is why organization of art courses either by subject matter—as has frequently been done in the elementary school—or by activities—drawing, painting, modeling, etc.—is unsatisfactory. The kindergarten child attempts to draw a tree, a person, a house, just as do some professional artists. Art is not cumulative but spiraling; it is concerned with qualitative solutions involving the same subject matter. Therefore, subject matter is an unsatisfactory basis for content organization. While certain materials and tools seem unsuited to little children, many of the child's tools and materials are used by the mature artist—crayon (especially litho and conté), papers, water color paint, yarns, scrap materials, etc. It is a matter of degree of understanding, depth of feeling, breadth of experience, mastery of skills, and sophistication in the organization of the elements of expression that distinguishes the mature artist from the high school artist and the high school artist from the elementary school artist.

Art courses should be planned to fit the needs of the individual. However, such individually tailored courses must produce a spiraling growth in sensitivity, understanding, and skills. Otherwise art is not education, not even effective therapy.

It is not desirable to indicate any specific and fixed sequence in art experiences. It is wiser for student and teacher to decide on new experiences that will develop increasingly sensitive perception, keener awareness of form, of color, of texture, greater ability in organizing the art elements into expressive form. Whatever the product and whichever the skills developed, both teacher and student should ever be aware of the true nature of art, that of communicating sensory or emotional experiences through organizing the art elements in a personally expressive way.

There are many possible art products. Any of them may be the results of valid learning experiences if personal integrity, sensitivity, intelligent use of materials and tools, power of organizing and evaluating ideas and materials have been realized. One student finds satisfaction in using paint to express his feelings or ideas; another prefers chisel, mallet, and a block of stone or wood. Still another student may find the response of clay most congenial, while others in the class enjoy exploring the expressive qualities of print making, realizing a highly personal expression through this medium.

Throughout, there should be a conscious effort on the part of the teacher to develop sensitive perception and awareness of color as an organ of visual and psychological expression. Realization of form and space relationships, both two- and three-dimensional, should be attempted. Texture as affecting form and color and as a means of creating sensuous pleasure should be explored. The intelligent teacher will inject exciting experiences designed to stimulate awareness and develop greater sensitivity. It is very doubtful whether the making of color wheels and value charts creates color sensitivity or understanding; it is also questionable whether perspective drawing by rule and anatomical figure construction by formula make for acute perception or personal interpretation of form. Western culture during the Renaissance determined laws governing space relationships; since then our concept of space and space relationships has changed. Any art worthy of the name has integrity; it must relate to its times. The art of each great artist has been a work of discovery and excitement, whether he was a Renaissance artist discarding medieval symbolism to explore reality, a nineteenth century artist discovering the nature of light and color, or today's artist sensitive to the forces and tensions of the space age. True art cannot escape its time or the perceptive vision of the artist. There will be organization of the art elements, but the basis of that organization must change to express new concepts for a new age. Young people should be helped to understand this through experience with the art of other times and places and through their own experiments with organizing color, form, and space. The key to true art is the integrity and discipline of the creator. Students must be helped to find within their own experience, both visual and emotional, real and imagined, the motivation for their art expression. They must be led to see new relationships in the seemingly ordinary forms around them, to perceive significance in ideas falteringly expressed. The art teacher must help students realize this new vision. It is as educationally and aesthetically unsound for young people to imitate the abstract expressionism of today's painters as it is for them to reproduce the poetic realism of another age.

The art experience, being a creative one, is highly personal. It involves the interaction of the individual, the environment, including, of course, the tools and materials available, and the art being formed. Through such deeply personal interaction both the individual and the environment are changed. If understanding the true nature of art is made a goal of art education, then experience with any art medium that contributes to such understanding is possible content for art in the senior high school.

In Summary

Because of the vast spread of student intelligence, interests, motor skills, and perceptual experiences in the senior high school, art offerings must be varied. In general they will be of two kinds—experience that will lead to an understanding of art and studio experiences in depth planned for those whose interest is working with materials and tools to produce art forms. All students should come to know the art of past and present both for its formal and ideational content. Those students with special art aptitudes should, in addition, have time, well-equipped studios, and the help of artist-teachers for the development of their abilities as potential creative artists.

THE EFFECTIVE USE OF SPACE, MATERIALS, AND TIME

In American education for more than a hundred years, art has had at least token recognition. Provision for teaching art has varied with the educational philosophy of the day and the financial support of the community, but both time and space have been determined by the general educational pattern and the housing it inspired.

Unlike the planned obsolescence of most products in American society, school buildings have been built to last fifty, seventy-five, even one hundred years. Inevitably space designed to serve an educational program of one hundred or even fifty years ago will not meet the needs of today's or tomorrow's education.

The school of the future is being planned for maximum versatility. Space modules will be readily converted into areas for large-group instruction by television, film, or lecture; rooms for normal-sized classes; and smaller areas for discussion in groups of six to twelve. In addition, there might be research stations, studios, and audiovisual booths for individual use.

The art center should be as flexible as feasible, making possible a flow of activities among the arts through both group and individual scheduling. Large- and small-group presentations could involve team teaching in a number of combinations. It could also effect a visual-cognitive-creative orientation by allowing students to experience art products and processes.

It would be desirable for the laboratory areas and studios to be so related that art, music, and the dance could be aware of the common problems of organizing the elements of each into aesthetic form. Such allocation of space is being made in some schools, at times in a separate arts center that includes a little theater, industrial arts shops, homemaking laboratories, music and art studios, all physically accessible so that an integrated arts-in-living program may be carried on. The drawback is that in such a setting the arts may become isolated from general education.

Space for the visual arts must provide for studio work that may include anything from working in metals to serigraphy, from stone sculpture to water color. This would require at least two studios, each with a minimum area of 1,400 square feet and a storage unit of at least 400 square feet.[8] In addition, there should be a general work area located between the industrial arts area and the art studios for large projects requiring the use of tools that might be common to both departments, such as kilns, heavy work benches and tools for stone and wood sculpture, welding centers, and dark rooms. It should have open floor space for construction of stage sets or large sculpture, mosaics, murals, or three-dimensional models.

Art materials for the class of the future will present even greater storage problems than are encountered today. Just as Michelangelo hauled the marble from nearby quarries, so today's students amass the materials of today's world from the laboratories and the mills, the junkyards and the beaches. Much space both for work and for storage of materials is essential.

Some of the equipment utilized by the academic disciplines is applicable in the art program. The art product is visual and tactile and can be reproduced through films, slide-films, slides, and prints as well as through exhibits of original works. Film and slide projectors, the overhead projector, the opaque projector, rear view projector, all should be available to the art teacher. Dark blinds, acoustical ceilings, and beaded screens are necessary for effective teaching. The double or triple slide projector for comparisons is an asset. Sound-slide apparatus could bring the contemporary artist's voice to art rooms or would allow students to hear several well-known art commentators in quick sequence, perhaps discussing the same painting or artist.

The general art laboratories, therefore, should be planned for easy adaptation to visual showings. It is desirable to have a visual materials and art library center one third to one half the size of the art laboratory located between the two labs for use of individuals or small groups. Students from English or modern language classes could use the visual equipment and art library to enrich their understandings. The folding wall allowing for small-group viewing could be pushed back if the whole class was to be involved with the visual presentation or both walls could be collapsed, thus connecting the two studio-labs to form a small auditorium for large-group viewing.

Significant in the new educational picture is change and the concomitant need for flexibility in time schedules and in the use of personnel. Perhaps the time signals of tomorrow will not summon all students simultaneously to the next class but rather will remind students of twenty-minute units of time. Students might be scheduled for one, two, or three units and in large groups, small groups, or for individual laboratories or research. Generally, the studio, library, and laboratory periods would be double or even triple time units, while a presentation to a large group might require less time. The sacrosanct five periods per week per subject would give way to individual scheduling which would allow students to spend time when and where needed.

The teachers' schedules, like the students' schedules, would be extremely flexible (possibly determined by a computer). The teacher, who would act as lecturer to large groups, as consultant with small groups, as creative artist in the studio, would need a broad education in the liberal arts as well as experience as a creative artist. Education for the art teacher who would be both performer in the arts and teacher in related areas would require at least five, preferably six, years of education including both liberal arts and studio experiences. In large high schools where several art teachers are needed, teamwork in the areas of the teachers' greatest abilities could enrich the program.

The art teacher in this flexible scheduling would have blocks of time and space for working with individuals and large or small groups of students. The art teacher, too, would be a kind of visual resource person, keeping faculty and students abreast of art offerings via television or films, galleries or lectures. He would be responsible for bringing to the school art exhibits by mature artists and the work of young people. He would have time to prepare transparencies for overhead projection, to assemble or create materials for opaque projection. Too, he would arrange art field trips for students and visits to the classroom by local artists. The art teacher would need periods of free time to devote to team teaching, both within the arts and in related disciplines, and to plan with other teachers. He should also have released time and a studio to continue his own development as a creative artist-teacher.

To relieve the teacher of much of the time-consuming routine in such a program, teacher assistants could be used. The assistants would be responsible for preparation and care of supplies and visuals, for the mechanics of arranging tours and exhibits. Even with this kind of help, there will be need for more art teachers if art is truly to function in the general education of the future.

In spite of the human and technological aids available to the art teacher of the future, the deepest art experiences cannot be machine produced. They come to the individual as he masters the materials and means of expressing his ideas and feelings—not by accepting machine solutions. The machine can be used in the art room of the future, less as a teaching or testing device than as a means of enriching the art program and increasing the scope of its influence in other instructional areas.

Art Education so conceived and so provided for could be a catalytic agent in general education as well as a proving ground for students with special ability in the visual arts.

FOOTNOTES

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Part III

THE PROFESSION OF ART EDUCATION:

The Teacher of Art

The Bases for Art Teacher Preparation

Research in Art Education

Who is it that we may call upon to exert leadership in educating students for human sensitivity and understanding? Who is it that will bring together our knowledge and understanding of the past and help foster aesthetic and humanistic understanding for the future? It is the contention of the Commission on Art Education that teachers of art have a central role to play in this undertaking. Harold Schultz has addressed himself to questions involving the teacher of art; Ivan Johnson, to questions involving the training of teachers of art. The concluding chapter by Kenneth Beittel then turns to considerations derived from his role as a researcher in forming a clearer concept of theory and practice in the teaching of art.

Harold A. Schultz

The Teacher of Art

DISCIPLINES OF ART AND EDUCATION AS THEY PERTAIN TO TEACHERS OF ART

A teacher's education does not end with receiving a college degree. A good teacher continues to learn about teaching as long as he is in the profession of helping others to learn. College education lays a background in general education, in the subject matter to be taught, and in the techniques of teaching. However, much that leads to an effective and successful career comes from *actual* experience in teaching. A teacher must be able to recognize the many and diverse challenges that experience affords and be able to act upon this recognition.

For the art teacher, experience in the field is of special significance because of the nature of the subject taught. In many respects the nature of art is fluid and ever-changing. There is no ultimate or fixed meaning of art acceptable to everyone. The materials used to make art, the techniques employed, and the subject matter of art are constantly changing. These conditions give particular import to the ongoing experience of teaching. It is the quality of art itself, in relation to the act of teaching, that directly bears on the teacher's effectiveness.

Currently there are many differences to be found in teachers of art working in the public schools. Teachers vary in training, extensiveness of responsibility assumed, and quality of performance. There are art teachers who are also classroom teachers; that is, they teach art as well as other subjects in the program. Usually their background in art is rather limited. The best work of such teachers is usually done when they are assigned to the lower elementary grades. At this level the emphasis, for children, is on originality of statement; the teacher is not required to face difficult or complex technical problems. Processes, tools, and equipment used are relatively easy to handle and understand. Classroom teachers in the kindergarten and first three grades can be good art teachers if they have knowledge of children, knowledge of the nature of creative process and aesthetic values, and a strong commitment to teach. Much more background in art is needed by the classroom teacher who teaches art in the upper elementary school grades. Few classroom teachers at this level have the necessary competencies to assure an adequate art program.

There is a growing need for special art teachers with college degrees in the field who devote full time to teaching art. These are the artist-teachers who often have their own studio-classroom. These art teachers attempt to develop the highest level of expression in students by direct and regular contact with them. Although most special art teachers are found in the junior and senior high schools, an increasing number are employed at the elementary level.

Much more common than the special teacher in the elementary schools is the consultant or supervisor of art. The duties of this position vary a great deal from school system to school system. Generally speaking, art supervisors are educators whose basic responsibility is to work with classroom teachers. Part of their time may be spent in teaching children. Most, if not all, of their time is devoted to directing and coordinating the total program in art education. Such responsibilities require distinctive organizational and administrative abilities of a magnitude not usually demanded of the individual occupied with teaching.

The primary concern of this chapter is with the person who *teaches*, rather than administers, an art program and with the disciplines that bear upon his effectiveness.

The profession of art education derives its content from two distinct fields of human endeavor: art and education. *Practicing* the profession of teaching art in our elementary and secondary schools requires that the person perform both as an artist and as a teacher. Consequently two related rather than independent aspects are involved: first, the teacher as an artist and second, the teacher as a knowledgeable educator responsible for the learning of others.

THE ARTIST'S EXPERIENCE AS RELATED TO THE ACTIVITY OF TEACHING

There are many objectives that the teacher of art might select, emphasize, and finally achieve through his teaching. Certainly one of the more important objectives is to provide students with experiences in artistic creation and understanding of the processes involved in making works of art. Whether the teacher does this successfully or not is dependent in large measure on his personal involvement in the activities of an artist. Through such involvement he can gain an understanding of the process of creation, from the initial idea to the final expression in visual form. It is with such experience and the resultant understanding that the artist has a basis for functioning as a teacher. It is in the struggle of producing art that the teacher learns to see more clearly the similar struggles faced by his students. Furthermore, through such empathy the teacher is better prepared to encourage and stimulate the creative process and to direct learning in relation to genuine pupil needs. There is nothing new about this idea, nor is it likely to stir much controversy. Virtually any student of art education would agree to it. In fact, it is an idea to which many students give their most enthusiastic support.

What difficulty there is arises from the assumption that having been formally trained in art, the teacher has all that is needed to proceed in teaching art. But having made pots, painted pictures, and carved figures at a profesional level at one time in his career is no asurance that the teacher will continue to do a vital and significant job in teaching art. The teacher needs to be continuously active as an artist. In so doing he adds to his knowledge of art, refreshes his ideas and, what is most important, keeps himself alive to all that is involved in the "making" of art. As an artist it does not matter which medium the teacher chooses or in what style he chooses to express himself. What is of consequence is that the teacher continue to create for as long as he continues to teach. His own creative activity forms an important springboard for new points of view, fresh thoughts, and unique approaches so essential for teaching art.

The teacher cannot be an artist to the degree required for successful teaching unless he steadily pursues his creative efforts with seriousness and with depth of experience in mind. Sporadic and fragmentary trial-and-error attempts using many kinds of materials result in superficiality and are of little value to the artist as a teacher.

The number of art teachers convinced of the importance of carrying on their work as artists far exceeds the number who are able to put this belief into practice. Why is this so? For some teachers the conviction is not strong enough to result in appropriate action. For most, the difficulty lies in the generally accepted role of the teacher of art in the public school. The responsibilities assigned to the teacher rarely take into account his need for time and energy to enable his own studio involvement. In most schools the teacher of art has five full days of classes each week with extracurricular duties consuming many hours before and after the regular school day. The result is sheer exhaustion of spirit and body. It is little wonder that most teachers are forced to end their activities as serious artists on the day they begin their teaching careers. The situation will change only when teachers of art accurately define their professional obligations and bring this definition to bear upon the administrators responsible for assigning the duties of teachers and establishing the proper limits of teaching loads.

It is important for teachers to have and maintain a sense for the artist's experience through their own personal involvement in the creative act. There is, however, another consideration that is related to understanding of the artist's experience and is important to teaching art in the classroom. The art teacher needs knowledge and awareness of the traditions of artistic accomplishment to bring the cultural heritage into his teaching. Education in the traditions of art is not simply accumulating facts and information arranged in historical sequence. Rather it involves acquiring a background to establish meaningful relationships in the arts. Contemporary art expression becomes more understandable when seen in relation to the past. Appreciation of the architecture of the Middle Ages is enhanced when seen in the light of the structures that preceded and followed it. Study of the traditions of art, as they are related one to another, provides students with a useful perspective and awareness of the tremendous sweep of history. No work of art exists without being, in some way, part of the development of ideas. An understanding of tradition can also demonstrate that the basic problems of art are never solved with finality. There are always new and different solutions. Realization of the changing and dynamic nature of art gives the student support for his own personal creative efforts.

Just how can the teacher be prepared to use the knowledge and traditions of artistic accomplishments? The background he has as a result of his formal training will be of great use. The alert and conscientious teacher will not be content with the information he acquired in his formal education. His work as an educator requires that he continuously add to his knowledge, not only about art but also about the techniques of production, materials, tools, styles, and the varying functions of art. The teacher needs to take advantage of every opportunity to visit exhibitions of art and to study familiar as well as new works. The exhibitions he chooses to see should be varied to include work in design, architecture, drawing, and the crafts as well as painting and sculpture. It is important that the teacher keep abreast of current literature in the fields of art criticism and aesthetics. Resources in these fields are accessible and plentiful. Finally he can increase his knowledge and develop new insights in art through selected reading from an ever-increasing number of books and monographs on art and the artist.

TEACHING ART IN RELATION TO HOW PEOPLE LEARN

What does the art teacher need to know about the students he teaches? What does he need to do in the school, in a practical way, to fulfill his professional responsibilities? He needs to know his students—what inspires them, what interests them, and what, in short, makes them "tick" as human beings. Basic to all education is the requirement that teachers have the knowledge and understanding of how learning takes place. It is important that the teacher be aware of the dynamics of the learning situation and his responsibility for taking these dynamics into account in his procedures and plans. Learning about art and learning to create art involve, among other things, readiness, motivation, acceptance of challenge, making relationships, and achieving satisfaction. In the broad sense, learning cannot be stopped. Children will learn whether they are in school or not. In fact they will learn *something* about art and *how* to make things even though nothing special is done about it in the school. But the quality and quantity of learning are important. Thus, how much is learned, about what kind of art, with what materials, and what level of significance, are matters of primary concern to the teacher of art in the schools.

A working knowledge of the artist's experience and an understanding of the process of learning are of great value. They constitute the essential framework within which the teacher determines the forms of his actual practice in the classroom or studio. The modus operandi cannot be defined with precision or conclusiveness. It will vary with the teacher's qualifications, the nature of the students taught, and with the unique characteristics of the school and community. There are, however, several responsibilities fundamental to achievement in an art experience. There is an obligation to provide structure in art activities. Although students may sometimes share in structuring their own program, the final determination rests with the teacher. A good program supports a sound philosophy of art education and does not run counter to the purposes it purports to reach. It considers the maturation level of students and meets the needs of those for whom it is intended. While designed to provide a variety of experiences in content and approach, it also is concerned with the development of *depth* in the study of art. A sound program is fluid or open-ended in character, allowing room for the teacher's intuition as well as permitting adjustments to unexpected situations and conditions. It is also heuristic in nature, that is, it is structured so as to allow for experimentation and discovery.

The good teacher is constantly aware of developing new ideas for teaching. These ideas may arise from a number of sources including his own experience as an artist, factors in the classroom situation, and existing knowledge in art and education. Such ideas and what may be expected from students need to be related to the growth patterns and achievement potentials of students. The general patterns of how people develop in their art expression are fairly well known. It remains for the teacher to relate his teaching to this knowledge. How much children can learn about art and to what level of expression they can aspire are matters requiring the most astute judgment of teachers. All too often, what students are asked to do is either redundant or too easily achieved. Their growth is halted because what is expected of them is not challenging and does not demand personal struggle. The achievement potential of students at a particular stage of development should be gauged by the teacher who, from time to time, "tests" his students to see how far they will go with particular projects and materials.

The very nature of art experience involves the use of an assortment of tools, materials, and equipment. Selection of these tools requires the special attention of the art teacher. Tools, materials, and equipment in kind, quality, and amount are determined in relation to the age of the students who will use them and the nature of the art program. From a process point of view, the teacher generally considers what is needed for teaching sculpture, painting, drawing, crafts, design, and print making.

The art teacher's effectiveness depends upon the content and organization of his program. This is true not only in respect of the physical needs of the program but also in regard to the use of time and energy. Both the teacher and his students are responsible. Neither can afford to be wasteful of time, materials, or energy. The teacher, in particular, needs to understand what is an appropriate use of time and energy. The teacher by precept and guidance sets the standard of action. Students should realize that efficiency is not synonymous with busywork or the routine manipulation of materials. In addition to time for serious work with materials, there must be time for students to think and look, time to contemplate, and time to plan.

With all the responsibilities of the art teacher it is not surprising that some teachers become so immersed in their function as specialists that they are in danger of isolating their program. Such separation is unfortunate since it gives credence to the notion, held by some people, that art is a peculiar and limited activity of little interest and value to society as a whole. To combat this the teacher needs to be aware of the total school program and the role that art education can play. There are, for example, the arts of music, literature, theatre, and dance. While there are similarities among them, each has its unique form of expression with its special problems of learning. The teacher of art who has insights into the interrelatedness of the arts and the role that the visual arts can take in the total educational structure opens vast possibilities for the aesthetic development of his students.

The teacher needs to be an inspiring and stimulating force if students are to gain from the time allotted for art activity. Just *how* does the teacher motivate his students? *When* is stimulation appropriate and necessary? *How much* motivation is needed and to what extent should motivation vary with students at different age levels and in different settings? Each teacher needs to be conscious of these questions in his daily activity.

There are, of course, many effective techniques for motivating students. The most common and perhaps the most important methods involves discussion in which both the teacher and student take part. Through a careful consideration of topics and questions, ideas are formed, problems are posed, experiences are recalled, and in general the stage can be set for creative action. In such an interchange, students' questions and contributions must be seriously considered, even when they run counter to teacher's original plan. The purpose of discussion, as with all forms of motivation, is to draw out the student, to assist him to form his own ideas. Care must be taken to avoid oververbalization to the point where the art activity is too clearly fixed in terms of concepts, media, or manner of execution. Discussion carried to such lengths results in uniformity of expression and curbs the student's inventive powers.

Twentieth century art is characterized, among other things, by an increase in the variety of processes used in creating works of art. Some are new, some are revivals, and others bear the character of our technological world. The use of plastics and other synthetic materials requires different ways of working. New printing processes, the use of mixed media, and contemporary sculpture techniques indicate some of the processes that have been added to the time-honored activities of painting, drawing, and carving. Whether processes are old or new, however, students will be interested in how various works of art are made. Any process that is new to the student may serve to motivate him to creative action. To make it so, the teacher may conduct or direct a demonstration illustrating how a particular work of art is made. The process might be as simple as using wax as a resist, or the more complicated steps in casting a figure into metal or plaster. Such demonstrations can be interesting, informative, dramatic, and above all challenging to the student. It is important not to establish a precise pattern but rather to illustrate the basic elements of the process—leaving the student with an opportunity for individual variations in technique. Emphasis should be given to the uniqueness and specialized qualities of the process. Care should be taken not to mislead the student into concluding that a product duplicating the teacher's is desired. In fact, it is best that the demonstration not produce a product that is completely "finished," but one that opens up the possibility for each student to develop his own work. Demonstrations require careful planning, and often special preparations have to be made in advance. Class demonstration should be brief and to the point. The experienced teacher can sense when students are sufficiently motivated to begin work with confidence and enthusiasm.

Unusual and unfamiliar materials and tools can act as important motivating elements for encouraging art activity. Children in the elementary school can be encouraged and challenged simply by the sight and handling of paper of unusual dimensions, color tone, or texture. This is also true of unfamiliar tools. In the upper grades and in high school, students can find excitement and encouragement in the use of stone-cutting tools, airbrush, copperplate for printing, or wax for encaustic painting. While new and different tools and materials offer no guarantee of a high form of expression, they can provide stimulus for work of unusual quality. This is not to imply that a large assortment of new tools and materials is essential. Rather the teacher should take full advantage of this factor for purposes of motivation.

What the artist does, be he eight or eighty years of age, depends upon his experience—his interactions with the world of people and events. In the schools there are occasions when the art teacher can arrange for rich experiences that motivate students to engage in creative activity. At the elementary level, a school trip or excursion is commonly used for this purpose. A visit to a farm, a circus, or a shoe factory can provide new and exciting visual experiences in color, line, and form. Of equal importance are human experiences involving feelings of excitement, wonder, doubt, love, or admiration. For much the same reasons, excursions can be rewarding to high school students. However, care must be exercised to take students to places that will challenge and stimulate their artistic and intellectual capacities. Depending upon conditions of the moment, a trip to an arboretum lush with botanical growth or a trip to a state fair with its excitement and movement may be appropriate. Aside from selecting the place to be visited much of the success of the field trip as a motivating factor depends upon the teacher. Plans have to be made with specific goals in mind. The teacher assumes the responsibility for calling students' attention to pertinent qualities of the event or place. These qualities involve the aesthetic potential in the drama of human forces and tensions, the quality of textures, lines and forms, and the general tone and atmosphere of the events and things observed.

Exhibitions of works of art may also be used to stimulate creative activity. This kind of incentive can be provided by exhibitions that range from a simple display of prints in the classroom to a more extensive showing of original work in the halls of the school. The degree and quality of motivation is dependent upon the variety of techniques and solutions shown and, more particularly, upon the teacher's ability to direct the observation in a way that will cause the student to seek his own ideas and personal manner of expression.

How much motivating of students is necessary and when is it appropriate? The answer will vary according to needs and other circumstances peculiar to each teaching situation. For young children the time devoted to motivation may be as brief as a few minutes, with just enough discussion to assure the stimulation of ideas. More time is usually needed with students who are older. In the high school, circumstances may necessitate extended time periods for motivating students. Specifying the precise amount of time requires the best judgment of a teacher sensitive to the needs and receptivity of his students. Because of the intermittent meeting of art classes in the elementary school, the teacher is often obliged to devote a few minutes to motivating students at the beginning of each session. Motivation at the beginning of the period also occurs when new projects are introduced at other grade levels. However, motivation can and should take place at *any* time when there is an obvious need. For example, it is not uncommon for high school students to become discouraged while working on extended projects in painting, printing, sculpture, or design. Often a waning of interest and enthusiasm can be noted. This may be the point at which the teacher needs to direct some special discussion and demonstration in order to "recharge" the student's interest and re-establish his confidence and direction.

In the final analysis, it is what the teacher does to help the student to motivate himself that is critical. The best and most effective stimulus is that which the student engenders from deep within his own being. There are always a few students who can and prefer to do this unassisted. The wise teacher lets them alone. For the rest of the students the utmost skill and resourcefulness is needed to awaken the possibilities for self-initiated expression. Lacking such skill there is real danger that students will come to rely upon the teacher's motivation. Such a condition would negate the very purpose of personal artistic development. The key to successful teacher motivation is knowing "how much is enough."

The teacher is also responsible for a more generalized and perhaps less specifically directed kind of motivation. This stems from an atmosphere in the classroom or studio conducive to stimulating ideas and activity. It may be refered to as the artistic "climate." What is the nature of this climate or atmosphere? What can the teacher do to provide it?

First there is the physical environment. The atmosphere produced derives from the appearance of the studio itself. A classroom or workshop should be colorful, cheerful, and challenging to the imagination. The furniture can be varied in kind and arrangement and readily movable to meet different teaching purposes. There should be counters, shelves, and bulletin boards for the display of art objects and collections. Art materials, tools, and equipment should be within easy reach of those who need them. The total effect can encourage art activity.

Stimulating as it may be, manipulation of physical conditions is not enough. Another important element is needed. This may be referred to as the emotional climate of the classroom. The nature of emotional climate is somewhat elusive and not easily described. At the same time all successful teachers sense what it is and when it exists. It is a matter of spirit, an aura that envelops the students' activities. It is determined by the actions and responses of both the teacher and students, individually and as a group. Conditions for creativeness exist when there is a sense of "aliveness" in the classroom and when there is expression of vital interest. Students are free to move about so long as their movement is coupled with serious purpose and responsibility. There is an atmosphere of friendliness, of cooperation, and experimentation. Ideas and opinions, even though nebulous in form, are respected by pupils and teacher. The teacher's role is very important. An original concept or a desire to invent can be discouraged or even destroyed by an autocratic, domineering adult.

It is the teacher who should set the tone that encourages creative action. The spirit of the classroom should be one of informality, but not one of chaos or license. The freedom to work and state an idea honestly, and in one's own way, should be part of the classroom climate. There should be tolerance for sincere effort. Students should be free to explore media and processes. A disposition toward inquiry should prevail. The students should sense that discoveries will be looked upon in a favorable light.

While differing aspects of effective teaching have been described, they cannot be separated in practice. It is a combination of the physical arrangement of the classroom and the tone established by the teacher that provides the over-all environment for the development of the students' creative potential.

There are, of course, many other factors that contribute to effective teaching, not the least of which are the personal attributes of the teacher. What are some of these qualities? How are they made evident as the teacher performs in the classroom?

The teacher's enthusiasm for art and teaching is one of the most essential qualities. If this is lacking, students cannot be expected to respond with interest, vitality, and zeal. Because teaching art is an enterprise between people, it is necessary that the teacher not only understand human beings but enjoy their company as well. It is of special importance that the teacher be capable of identifying himself with the interests and needs of those he teaches. The capacity to empathize has a direct bearing upon the ability to select the most appropriate motivation and to encourage the most rewarding kind of art activity. As an individual, the teacher needs to have qualities of optimism, patience, and dedication. Successful teachers are often identified as being curious, imaginative, and possessed of a warm and lively sense of humor. The teacher of art must be a flexible person rather than a rigid one. He must be capable of adjustment to new situations, to differences between students, and to variations in the accomplishment levels from one class to another. While being flexible he must also be stable in his judgments and firm in his convictions. Finally, he needs to be a venturesome person who, in his performance as an artist and teacher, never rests on his laurels. From time to time, teachers should willingly leave the comfortable and known for the challenging and unknown.

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Ivan Johnson

The Bases for Art Teacher Preparation

The preparation of teachers of art has become a specialized area in teacher education. At one time an art teacher prepared himself by taking a series of professional courses in art. Occasionally he was involved in a limited number of unrelated education method courses. Some programs attempted to achieve a total synthesis of professional courses in art with methods and theory of art education, e.g., special courses in painting for teachers, sculpture for teachers, etc. Today, art education as a discipline seeks to establish interrelations between many areas of knowledge and understanding as well as concentrated study of the processes of art.

Art curriculums in American colleges and universities now prepare the student in the disciplines of art rather than group him in special professional courses according to his vocational aims. Greater concern is being shown for achieving a definition of the teacher's role within a broad philosophical framework. In this approach, the individual is guided toward fulfilling his goal of becoming both a teacher and an artist in a program which reflects respect for the unique requirements of both.

The curriculum that sets the stage for the student's growth toward professional competence has a base of art and education courses. The basic content is planned (a) to develop deep aesthetic awareness, (b) to help the student gain knowledge of the broad scope and traditions of art, and (c) to relate the content of art to the nature of learning and human development.

In addition to a basic group of courses there should be an opportunity for the student to pursue some aspect of art or art education in depth. Such exploration of a particular medium or teaching problem can give an added dimension whereby the student gains knowledge of his creative self, an experience that gives him a clearer perception of the nature of art experience. Much of the process is the preparation of art teachers cannot yet be measured qualitatively by the number, type, or sequence of courses. Essential values are to be found in the larger purposes for art education held by the institution. The purposes held for art education are fluid, that is, they are continuously evolving in terms of what is being discovered on the growing edges of knowledge in art, in the nature of learning and of man himself. Effective teacher training takes place in an environment *becoming* rather than being.

The strength of an art teacher preparation program is to be found in the nature of its interdisciplinary environment. in its evolving purposes for art education, in the quality of teaching, and in the way it is concerned with the processes in the learning of the art-teacher-to-be. Course patterns and less formalized aspects of curriculum such as seminars, independent study, and observations should continuously evolve, forming patterns of experience that point to new possibilities extending beyond the existing program. Such a curriculum better enables students to see interrelationships among their own development as creative persons, the nature of art, and the learning process.

The counseling of students is an integral part of the teacher preparation program. The potential effectiveness for guiding students through the developmental processes rests in its continuity. The student should have the opportunity to evaluate his personal goals, strengths, and limitations. He should be able to select additional courses or learning experiences, beyond the basic group of courses, that will deepen his knowledge and understanding

The selection and counseling of students is of critical importance. To identify a high-level student requires careful study by the counselor. A student is often counseled into the teaching of art as a career because he has manifested great interest in art and has potential as a creative person. Equally important is the student's interest in working with people. A key to understanding and guiding the student lies in observing the value he holds. The values held by the individual can shape or determine his future.

Criteria for student selection should be established for teacher preparation programs. Criteria should be identified and related to the over-all goals of the program. The student should be encouraged to evaluate himself in order that he may better understand what lies before him.

In the typical college or university, a major program (in this instance, the program for the preparation of art teachers) is only a part of the individual's larger educational experience. A required program of studies, often referred to as general education, is usually structured within a two-year basic division. This curriculum is intended to provide a foundation for cultural awareness. It can, although unfortunately it often does not, be related to the total educational process in the four-year program. The curriculums for art teacher preparation found in institutions of higher learning are usually organized in one of two ways: (a) a "vertical" organization of program in which the professional course sequence is spread over a four-year period, and (b) a "horizontal" organization of program into which art education majors enter at the beginning of their junior year following two years in a junior college or a program of general studies. Although each pattern of organization has merits, it has been observed that a vertical program is more effective in providing for gradual growth in art and enables a more desirable maturation period for learning. In order to provide an optimal curriculum for the preparation of art teachers, several institutions are moving to a five-year program. Regardless of the curriculum organization, the direction any individual's development takes depends largely on the particular situations in which he participates.

The quality of learning is directly related to the kind of instruction the student receives, as the kind of instruction received shapes the student's conception of teaching. It is therefore important to the success of the teacher preparation program that the faculty be deeply committed to teaching and be concerned with the manner in which their students learn. A fixed pattern of courses, regardless of their comprehensiveness or content, does not ensure a developmental process for growth if the teaching is uninspired. A faculty that seeks to establish clear and high purposes for art teacher preparation is more likely to relate the content of instruction to the over-all goals for art education. This is not to suggest that art education majors be segregated into their own section of a course in painting, sculpture, or graphics in order to relate them to the professional questions of teaching these subjects. Rather, it is to underscore the importance of each instructor being aware of each individual's needs and goals. The student majoring in art education needs the classroom or studio contacts with students and faculty in other fields of specialization.

A student's aesthetic awareness can develop from formal instruction and counseling as well as from extracurricular learning experiences such as contacts with artists-in-residence, seminars, independent study, lectures, exhibits, and other activities. Each course in any art curriculum should contribute to aesthetic awareness. In several institutions developing aesthetic awareness is a concern in the teaching of disciplines other than those pertaining directly to art and aesthetics. Much of the student's sensitiveness to aesthetic quality results from problem-solving situations wherein he is faced with alternatives in making value judgments. In making decisions as to alternative solutions, he may probe into his past learning experience and draw upon other instances in which he has discovered aesthetic qualities. Each part of the curriculum can contribute experiences and situations in which the student gains insights and awareness of aesthetic form. He is also faced with continually changing concepts of form. This makes it important that he be open to change in order that he may understand new and creative solutions to problems of artistic form.

Exposure to aesthetic form falls short of nurturing complete understanding for the teaching of art. A necessary corollary of aesthetic knowledge is perceptual awareness. The student must be able to perceive aesthetic form in all its dimensions, its relationship to other forms and ideas. Barriers to awareness must be broken for the creative self to emerge. Prejudgments of ideas must be supplanted by personal involvement, questioning, and "reaching inside" of the form or idea to be experienced. As a creative person, the student needs an educative process in which he may develop openness of mind to focus and relate what he has perceived to creative action.

The educative process in the preparation of art teachers must be one that helps students to continuously grow as creative teachers and artists years after they have graduated. In instances where the program centers on skills or set problems, graduates go out to teach repetitiously the "bag of tricks" their undergraduate program provided throughout their professional lives.

The broad scope of art is difficult to organize into a curriculum in four academic years. This accounts for the current consideration of a five-year program. Art teachers are often faced with the dilemma of being practitioners in many art forms but masters of none. The usual four-year curriculum for art teacher preparation centers on basic courses in drawing, design, art history, painting, art education, and crafts. Beyond this the student is encouraged to build depth in one or two areas such as painting, graphics, or ceramics. This may cause the student, when he is later out in the field, to teach only those processes or the art knowledge in which he has the greatest depth rather than present a balanced program or teach in terms of his pupils' needs. The primary purpose of university or college courses in painting, graphics, art history, and other courses of this nature is to build personal competency for the individual as an artist. The art education major needs a bridge between what is learned in these courses, which prepare him as an artist, and his professional goal of helping others learn art. Courses in art education help the student to orient his personal art learnings to the phenomenon of creative behavior in others. Thus, as a balance in art teacher preparation, professional courses should enable the student to grasp the scope and sequence of art education to know how people at all levels learn in and through art. As students gain a perspective of how and what people gain from their creative experiences, they understand the need for a rich, well-balanced program. A curriculum in which there are broad purposes for the preparation of art teachers lessens the likelihood of students going out to teach with severe personal limitations as artists and teachers.

Accreditation and certification standards often dictate the course structure in curriculums for art teacher education. Although the certification requirements vary from state to state, most of them contain minimum requirements in drawing, design, painting, art history, and crafts, in addition to courses in theory of and practice in teaching. Recent surveys of course offerings in art education reveal such a wide variety in curriculum structure that it would be difficult to suggest a common pattern. As yet there is no research to validate one program or another as being more effective in the preparation of art teachers. Until more extensive research is conducted to determine an optimum curriculum, the tendency to be guided by certification and accreditation requirements is apt to continue. Certification practices are largely shaped through professional accrediting agencies by the values held by art teachers in the field. There is a noticeable lag between new approaches to art curriculums (as evidenced in course offerings in major institutions) and changes in certification requirements. Courses in composition, for example, are disappearing as this content finds its way into courses in drawing or painting or as new concepts in space organization have emerged. The changing patterns of art curriculums, reflecting as they do new concepts in art, need to be communicated to those who guide the establishment of certification requirements. New generations of art teachers, as they have in the past, will probably seek to shape professional requirements for certification in terms of the kind of teacher preparation they have experienced. Not only is research needed to identify effective ways of training art teachers, but it is also needed to ascertain the kind of certification that would improve the quality of art teachers.

Central to the education of an art teacher is the professional sequence in art education. It is usually the student's experience in art education courses that ties together the whole of what he has learned in all his courses. Even more important, these courses help to establish the relevance of their content to his over-all purposes in teaching. The major program in art education should enable the student—

To know himself—his strengths and weaknesses and his relationship to others
To gain insights into the nature of learning
To study the complex and vital dynamics of creative behavior
To translate the content of art into learning to meet the needs of those he will teach
To gain knowledge of school organization and the types of curriculum
To intern at the levels he expects to teach
To become oriented to independent study and research toward solving problems and improving the quality of his teaching.

Concurrently students gain knowledge of the general theory and practice of teaching through their courses in professional education. Here again, the interrelatedness of instruction is of great importance. Cooperative planning and exchange of ideas between related disciplines play a vital part in establishing a cohesive whole in the education of an art teacher. It is unfortunate when the faculties of art, art education, and education are isolated from one another. Under such conditions the student does not experience the continuity of purpose or see the relevance of all that he is learning.

Curriculums in art education are designed to prepare teachers for different levels, e.g., elementary, junior or senior high school, or they may be so comprehensive as to prepare for grades 1-12. In the latter instance, preparation for the supervision of art may be a part of the program. While graduate programs extend in depth the preparation at the undergraduate level, they also provide opportunity for research and independent study of ways in which teaching of art may be improved. Obviously there is a commonality of purpose in the undergraduate and graduate levels, the major differences being in the intensity, maturity, and depth of approach.

For the undergraduate in art education, learning experiences can reach a high point when he interns. The student often becomes involved in working with children in preinternship teaching experiences as early as his sophomore year. Although internship may be regarded for many students as a coming of age or climax, it is, like other learning experiences, actually part of the ongoing developmental process. A curriculum should open up a new world for the art-teacher-in-training. Its purpose is not to polish off the student as a finished product. The teacher in training should be provided with an open-ended, ever-growing concept of learning. A sound program should orient students to continuous learning and discovery. Several institutions have enlarged their four-year curriculum with follow-up activities for their alumnus-turned-art-teacher in the field. The purpose is to create a professional spirit in identifying problems and finding ways to generally improve the teaching of art. Participation in research activity as a means of improving learning and teaching art is increasingly a part of the later years of the undergraduate program. Involvement in research processes helps the student to understand its significance in the improvement of teaching. It objectifies and stimulates the student's perception of problems of learning and teaching. As graduate study grows in importance in the maturation of the art teacher, research experience at the undergraduate level becomes a part of professional development.

Possibly no area related to art has experienced as great an advance in professional growth as has the field of art education. Research, evaluation, support from other disciplines, and social change have contributed to the field's maturation in this decade. Responsibility and opportunity lie ahead to expand the knowledge of the way in which individuals may reach their creative potential in and through art. Curriculums for teacher education must reflect significant, meaningful goals for art education. The uniqueness of concerns in the teaching of art must be recognized. Art education has progressed thus far through an interdisciplinary environment nurtured by its leaders. Art educators are part of the whole fabric of art. The basis for art teacher education should evolve from a continuous search for ways to make art more meaningful.

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Kenneth R. Beittel

Research in Art Education

THE VIEWPOINT OF THE BEHAVIORAL SCIENCES

Art education must undertake its own research, no matter how much help it may derive from the disciplines surrounding it, if it is truly to be called a discipline. There are many kinds of research. This section, however, will deal exclusively with insights and problems arising from research in art education carried out in the spirit of the behavioral sciences. Such an orientation is not meant to suggest that there is no merit in critical, philosophical, or historical research, nor that these do not interact with research as set forth here.

While there is much in common between the processes and strategies of artists, scientists, and indeed all human beings, nevertheless the media and milieu for art and science are sufficiently divergent to have reared the image of "two cultures." The researcher in art education who assumes the orientation of this paper will properly feel the tension generated by an effort to be positioned in the midst of art, education, and science. He will see that knowledge of media and processes peculiar to each may be required for exercise of productive intuitions for research in art education.

Feldman[1] has described art education as a discipline that acts upon the connection between art and life. He defined the art educator as a man who has subjective experience in depth in art that he reconciles with objective viewpoints arising from the disciplines surrounding art. Such surrounding disciplines might be art history, anthropology, psychology, sociology, etc. Research in art education might thus be viewed as a hopeful and helpful method for developing the mediating terms for this reconciliation, dealing as it does with objective data concerning the connections between art and life.

LEARNING IN AND THROUGH ART

The goal of research in art education cannot be narrowly circumscribed or precisely defined. Of central importance, however, is the discovery of generalizations concerning learning in and through art. In this paper, "learning in and through art" will include the following:

1. Art achievement: skills, knowledge, and product achievements
2. Learning in art: processes, strategies, attitudes, and environmental or teacher-mediated factors associated with dynamics of change in learning in art

3. Learning through art: transfer effects from art achievement and learning to other achievements and learning processes. It is at this point that the field of creativity research becomes relevant
4. Training teachers for the above three: climate and interactional variables; the teacher's role in the art learning process; self-reflective open evaluation versus critical assessment; the meaning of structure and procedural clarity in the learning environment.

Related to the above are problems arising from the nature of the research process. Among these are:

1. Observation and description problems
2. Measurement and instrumentation problems
3. Criterion and judgment problems
4. Problems associated with assessment or prediction of achievement criteria
5. Problems associated with dynamics of change: measurement, judgment, and prediction problems where change is the focus
6. Problems associated with experimentation in learning in and through art
7. Problems of logic and value.

DEVELOPMENT SEQUENCE IN RESEARCH LEADING TO THE STUDY OF LEARNING

Discussion of ends and means for research will focus on what I sense to be the more inclusive and pressing current issues. First, however, it might be useful to suggest a developmental sequence leading toward research on learning in and through art:

1. Observational, case study, phenomenological reports
2. Descriptive and correlational connections
3. Assessment of achievement and configurational approaches
4. Controlled experimentation
5. Theory building and theory testing.

Observational methods are never outmoded for the most sophisticated or naïve researcher. An open observation sets a questioning orientation toward observer and observed. When questions lead to classes of individuals or phenomena, some form of categorization or measurement becomes necessary.

The reality is messier than the history, but the developmental sequence is dimly traceable. Typically, meaning derived through educational research first takes the correlational route. Thus Burkhart[2] began to focus on the student's spontaneous handling of the medium as observed in art processes and products, then on classes of people utilizing spontaneous handling as stable processes, then on the description through tests and measures of these classes of people, then to the structure of relationships among tests.

Correlations in themselves do not give form and meaning. The researcher must, by logical, interpretative, computational, and graphical means, make sense out of his data. At this point, hunch playing and insight enter in as a test of the true researcher. He must risk multiple interpretations of a tentative nature. It is the follow-up of hunch playing with persistent and repeated attacks on the same or related problems that develops a fruitful and more inclusive framework. One deficiency of art education research is clearly its dearth of devoted and peristent researchers. A series of studies like a series of paintings can reveal insights in depth. Thus a researcher develops a central focus over time. It is out of interaction among scholars thus involved that meaning and theory are carved out.

Experimentation and theory building may be begun too early, before some of the definitional and measurement problems are worked out. Gradualness and craftsmanship are prerequisite to experimental research, which is, in many ways, the highest form of research. Experimentation requires a test of theory in action terms. The research design reflects the theory that is to be tested. When our research arrives at testing theory that is meaningful and related to learning in and through art, then art education moves closer to becoming a discipline.

Dimensionality of Art Product Criteria

Without an operational definition of art achievement criteria, it is difficult to do research on learning in art. Assigning aesthetic value to an art product may be described as a joint function of "in-the-viewer" and "in-the-stimulus" variables. The nature of aesthetic perception resists complete reduction to criteria that have relatively invariant meaning. It may be logically and operationally possible, however, to locate more or less invariant descriptive criteria that can be judged "without heat" and will relate to aesthetic or other value judgments.

Criteria such as "complexity versus simplicity" are of questionable value because at one time "complexity" will be judged as good, while at another time "simplicity" will be so judged. Such difficulties may be unavoidable unless a completely different attack is made on the aesthetic value realm.

Aesthetic quality can be seen as composed of nonoverlapping domains of other qualities. The proportions of these domains in any given aesthetic whole are unknown. These nonoverlapping domains can be built up from representative discrete parts. If there is a fair degree of association between the whole and the parts thus analytically pursued, then the part system can be useful in research. Many states of the part system could be synonymous with a single state of the whole as judged without the aid of the parts.

Such analysis has been pursued through recent research (Bernheim[3]). It represents one route toward the improvement of art education research methodology. This route has divided aesthetic value into three subdomains: (a) spontaneity, (b) form emphasis, and (c) divergent orientation. Each of these subdomains has been detailed into discrete criteria. One example under each is (a) spontaneity: detail-loose or meticulous; (b) form emphasis: progressive abstraction (seen in a series, or in a comparative judgment, or in relation to a stimulus); and (c) divergent orientation: alteration of viewpoint (seen in a series, or in a comparative judgment, or in relation to a stimulus).

Aesthetic value is here thought to be some combination of vitality, form, and originality. Aesthetic realization does not end at this point. It yields a tracking system where the state of the whole can be observed to change internally (in its parts) as well as externally (in its kind and level).

EXPANDED CRITERIA OF LEARNING IN AND THROUGH ART

Art education has always had learning goals that were broader than product achievements. These goals have included changes in attitudes, self-perceptions, and confidence on the part of the student. The present cultural climate is emphasizing creativity in its general application. Such a climate is favorable toward the enlarged goals of art education.

Justification for utilizing expanded criteria comes through our needed associations with complex levels of product achievement. Personality characteristics associated with high-level creative performance have been shown to be of a distinctly interdisciplinary nature. MacKinnon[4] with architects, Westcott[5] with intuitive thinkers in college, and Burkhart[2] with spontaneous art producers in college have reported personality characteristics having much in common.

One of the goals of learning in art is the development of "the capacity for creative action" as indicated by changes in one's personality or self-concept. A similar extension of learning outcomes is in the area of actual exploratory behavior changes, for example, in other art media, in interaction with others, in changed living schedules, in independent work, etc. Research may be seen as admitting to its realm connections or enlargements suggested in earlier philosophies of art education.

ASSESSMENT VERSUS LEARNING: STATIC VERSUS DYNAMIC ORIENTATION

There is, however, a difficulty and an unreality associated with enlarged criteria of learning. Creative personality structures, even at young ages, are relatively stable in state. In addition, knowing the qualities of creative people does not directly tell us how to bring out these qualities in others. Knowledge of level of performance says nothing about changes that may occur in learning experiments, where those on the lower levels will often learn or change most.

Those individual differences in students which concern us most are those which tell us something about how students may be expected to learn or change. Those characteristics of personality or behavior which concern us most are those which may be expected to change as a result of learning. Those teacher-mediated, interactional, or environmental variables that concern us most are those which bring about change in the product and enlarged criteria of learning in and through art. It is in keeping with art education philosophies that the product and related learning goals should be those lawful to the perception of the learner himself. The fact that this perception is some unknown mixture of the learner's history and present state, of the teacher and immediate and larger culture, of the medium, and of the learning task or structure still does not deny this principle.

An example of a dynamic principle of individual differences is that of "predisposition" to learning. A predisposition may be defined as a sign in the learner that will predict above chance that some achievement will occur, given sufficient time and opportunity. As such, a predisposition does not predict a present level but rather a future level. A corollary has it that, given the predisposition, one may be challenged toward the achievement, or that the achievement may be made to occur sooner by appropriate treatment. An additional corollary has it that, in the absence of the predisposition, one would be threatened and deterred from achievement by the same treatment. In the latter case, acquisition of the purpose and meaning that is the ground for the predisposition may be the learner's goal. Examples of predisposition signs related to learning or achievement gains can be given from studies now in progress (Beittel and others[6]). In the domain of spontaneity, complexity of personality and spontaneous flexibility have been designated as predisposition signs.

A second example of a dynamic as opposed to static principle is that of student active intrapersonal evaluation versus teacher-active interpersonal criticism. The former focuses the student's attention on changing his behavior toward his own goals. The latter focuses on the student's level of ability. Though overdrawn here, and not so intended by the teacher, the latter sets external standards or tends toward static, absolute judgments; the former develops internal standards based on relative acquisition through dynamics of change.

A dynamic principle of teacher role in a student-active intrapersonal evaluation session is that of an interested moderator of the dialogue between the student and his works. Listening, questioning to help the student externalize his evaluation, asking where the student felt more satisfied, where he felt a gain or loss and why, how he might get more of a quality he valued, etc., are examples of this role.

Under such conditions, it is my impression that every student is a unique but lawful system capable, under guidance, of developing a more self-directing and self-disciplining image of himself as an artist learning. Edmonston[7] has described this as studio-learning. The methods do not differ greatly from those which Rogers[8] called the conditions for creative climate.

THE FUNCTION OF ENVIRONMENTAL STRUCTURE AND PROCEDURAL DIRECTIVES IN THE DYNAMICS OF ART LEARNING

I acknowledge the lack of a clear image of what learning in art constitutes among individuals, settings, and media. Certainly emphasis on skills and knowledge in their ordinary meaning is not implied. Learning carries with it a surer connotation of external standards than may be appropriate in art. What is meant in this writing is more like directional change over time. One of the prime roles of art education may be to abbreviate the time required and intensify the quality of the directional change that might be expected.

To exemplify change and direction, one must see himself at various points in time with respect to his goal. To see oneself clearly, one must have some base of stable comparison and gain information about differences that are attributable to intentions and actions. The first requires a structure where trial and reformulation are possible. The second requires feedback or self-reflection where materials for evaluation, comparison, and projection are provided. Both of these functions can occur without a school and without a teacher and often happen better without either for our most independent and able students.

"Structure," in the sense here used, may be programed into conditions held more or less invariant so that the student's dynamics of change are obvious to him. In art instruction, these conditions may be media and tools, stimulus and thematic materials or tasks, and environmental constants (such as time, group size, etc.). As an example, in a current study (Beittel and others[6]) the same medium (India ink), the same tools (Japanese brush, drawing pen, and water), and the same stimulus (a complex, many-sided assemblage-like still life) were used for four consecutive seventy-five-minute studio periods, one per week. A feedback or self-reflection procedure was instituted so that each student evaluated, charted, and compared his works with criteria (given him or self-educated) between studio periods. At this time he could think of where he wished to go next and set his strategy. Evaluation is not a contract but a search for meaning and purpose. To aid in the evaluation session, process photographs or product photographs of the student's work were spread before him. The process shots were taken at regular time intervals (three, six, nine minutes, and end) of his first work each studio period. With half the students, there was a teacher present as an interested moderator in each feedback session.

Under these conditions, according to present analyses, there are no consistently clear differences favoring the teacher-moderator feedback groups over those operating alone; the process shots strongly lead to more change than product shots; and self-discovered criteria for evaluation are superior to externally supplied criteria. Yet these generalizations do not begin to fit individual students. They are mere suggestions of general tendencies.

The above discussion represents one kind of "search for the teacher," his function and meaning. There are doubtlessly many routes to this search. This chapter presented an example that strives to accelerate and intensify directional changes utilizing the strategies students bring with them to their learning. Art education needs to develop such research-tested models for learning and teaching functions.

A Systems Approach to Learning in and Through Art

As progress is made in definitional, measurement, and experimental terms and as theories and models of significance to the profession emerge, it is possible to catch a glimpse of the promised land in which research attacks central and dynamic issues. If no other function is served by this paper, I hope I have suggested that we can do something through research about issues critical to art education (and indeed all education). Learning will not yield to one-dimensional attacks. A model for learning acceptable to artist, teacher, and researcher is the goal. A complex and open tracking system is needed where the state of the learner can be read at many points in time. Outcomes covering many domains, transfer to other behaviors, etc., are needed.

There is, in essence, no issue between rigor and reality, between logical or statistical systems, or creative processes and strategies. A testing instrument with focus and validity or with a connection to learning potential is no more or no less important than a depth interview with a student to see how he perceives himself as a learner in and through art. The one feeds the other. Perception of a student as a unique and lawful system does not contradict the perception that there are lawful generalizations about conditions and routes for learning.

Systems allow for maximal insight when the intuitions from which they spring are verified by the conquest of clearly defined elements. For such complexity to be revealed, the researcher seeks certain invariant structures and procedures as the screen or frame against which he can view the dynamic changes in an individual or group over repeated observations.

CONCLUDING STATEMENTS

I have not attempted to repeat reviews of research in art education, in creativity, or in classroom settings. Rather I have sought to present the current issues, trends, and climate for research in art education as I perceive them as an active researcher. The viewpoint has been limited to an approach identified as allied to the behavioral sciences, and more specifically to psychology—but to a psychology dealing with dynamic issues of learning in and through art. The limitations of such an approach are readily acknowledged, but the advantages are also felt to be great. As other researchers connect study with study and as art education can integrate the insights of allied disciplines, theoretical structures of greater and greater significance will emerge.

The route suggested here, more as an example in process than as a final state, has been as folows: (a) pursuit and differentiation of significant product criteria into detailed, nonoverlapping but supporting domains; (b) identification of personality-based variables of interest, orientation, general creativity, etc. related to product criteria; (c) enlargement of criteria from product conquests to states of the learner, transfer behavior changes, process strategies, etc.; (d) disclosure, in the classroom, of conditions such as depth or continuity in theme and medium as opposed to diversity of theme and medium; (e) distinction between criticism and evaluation, either as teacher-led or student-led; (f) perception that criteria, predictors, and experimental conditions are inextricably interdependent; (g) insight that assessment of ability and ability to learn are essentially different issues; (h) distinction between a predictor of an art achievement criterion and a predictor of readiness to learn (termed a predisposition measure); (i) importance of structural and procedural constants to the perception of dynamics of learning or change; and (j) viewpoint that learning in and through art is complex and cannot be conceptually shaped without the aid of hard-won detailed tracking systems capable of yielding insight through patterns emerging over a time span.

These ten points are indeed skeletal. There can be little doubt that ten more must flow from them. Certainly ten different points that charted a line of pursuit from a different origin might be of greater ultimate usefulness. From the argument here presented and within the limitations of research as here defined, however, it is suggested that many such lines of development are one essential base to the discipline of art education.

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Part IV

IN SUMMARY:

Meaning and Significance for Education in Art

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Meaning and Significance for Education in Art

The Role of Art Education

It is a truism to say that we are living at a time of rapid and dramatic change. Science and technology have altered the lives we lead. In many ways, the bases for decision making and action are very different from those experienced by our forefathers. Mass media, industrialization, modern modes of travel and communication, and many other factors provide the background for today's living. These factors also provide the background for major educational problems and questions. Can we meet our educational challenge at a time when technological advances are replacing the need for unskilled workers? What does the future hold for our educational system when social problems involving race, creed, or color are giving rise to turmoil and conflict? How should we deal with major educational problems when political issues are such as to bring us to the brink of nuclear war?

Conflict and turmoil have their roots in the minds and hearts of men, in their understandings and beliefs, their aspirations and assumptions. Human values and knowledge are the proper concerns for all educators. As part of the educational enterprise, they are the concerns for persons in the field of art education. Indeed, the primary point to be made by the Commission on Art Education is that *education in art provides a unique and essential component in the education of all men.*

Given the prospect of continued change and conflict, of increased technology and mechanization, of closer human contacts and ties, and of more pervasive imposition of mass media into our lives, it is even more important that we seek to educate people in dimensions of human thought and action. This necessarily includes education in areas requiring qualitative and aesthetic judgments. At its most general level, *education in art seeks to develop aesthetic maturity and sensitivity in giving form and responding to our world.*

More specifically, the field of art education is concerned with the individual's creation and study of artifacts as objects of value. This encompasses activities of artistic inquiry and invention (be they the paintings of young children or the more complex studio or scholarly efforts of a university graduate student). Such study includes developing greater awareness of the traditions of art as well as the images and forms of our own time. Just as we learn to utilize words and numbers, we need to become aware of and able to manipulate visual forms and images in realizing, describing, and communicating ideas and feelings. The visual arts provide a basic language through which people are able to express and realize their ideas, feelings, and understandings. It is one of the fundamental areas in human development. *Education in art must begin in the early grades and be maintained through the elementary, junior high, and senior high school.*

Just as there is a structure for the scientific disciplines, there is a structure for the disciplines of creating and conducting inquiry about art. At whatever level a person engages in learning about art, there is the necessity that such learning be consistent with these disciplines. There are, of course, great differences in levels of sophistication, qualitative control, and significance between a child's and adult's efforts. Children and adults engage in art activity and inquiry at levels appropriate to their skills, knowledge, and experience. Children as well as adults can become increasingly aware of the ideas, materials, and forms of their environment. Children as well as adults can manipulate tools and materials in such a way as to create visual forms; children as well as adults can acquire skills and techniques to achieve greater control and fluency in their expression; and children as well as adults can evaluate their own and others' efforts. At all levels of our educational program, *education in art is concerned with helping people to identify with and act in terms of aesthetic values through studio participation and critical study.*

At all levels, the problem of engaging in study of art through studio performance and critical inquiry is intimately related to the very disciplines in which an artist and a humanist are engaged. What the student does in an art class needs to be conceived and carried on in a manner consistent with the disciplines of the artist and scholar. *Education in art involves observation, selection, imagination, action, and judgment in relation to our own and others' art products.*

It is possible to speak of progress in our knowledge and understanding of the sciences. Today's student in chemistry or physics is armed with conceptions and knowledge that transcend our knowledge in those fields fifty years ago. Rigorously applied, our methods of science have given rise to new areas of knowledge and understanding. "Progress" in art is not as easily described; indeed, one can even question whether or not we should even speak of "progress" at all. Men have always made art forms. The forms and styles of art have changed; however, our more recent forms and styles cannot be said to be progressively better than those of the past. The work of art exists as mute testimony of man's qualitative relationship to his time—his ideas, symbols, and materials. *Education in art brings our students into first-hand contact with artifacts of his own and other times; the ideas and images of the past and of other peoples and places are brought into visual relationship with the present.*

THE TEACHING OF ART

The longest "tradition" for the teaching of art can be found in an artist-apprenticeship system. For the most part, the strengths of such a system rest in the warm and intimate relationships between the artist and his pupil, the shared environment of an artist or craftsman creatively engaged. Today's world is not one in which an apprenticeship system is practical or desirable within our elementary and secondary schools. The task of teaching art, however, still involves establishing a shared environment in which students can identify with and act in terms of aesthetic problems. *Establishing such an environment requires a teacher who is sensitive to and knowledgeable about the nature of art and the problems and possibilities in teaching art.*

In his chapter, Manuel Barkan refers to a "core of common goals": "sensitivity to visual relationships, sensitivity to communications embodied in works of art, attitudes of adventure and discovery in processes of working and observing, insight into aesthetic qualities in works of art, insight into aesthetic qualities of visual experiences in everyday life, and skills for control and fluency." At whatever level art is being taught, it is the teacher's function to help students to see and act with greater sensitivity and understanding. For the elementary school child, the activity might involve drawing and painting while on a field trip to the zoo; for a senior high school student the activity might involve the technical and aesthetic problems in studying sculptural form. The specific activities through which the "core of common goals" are achieved vary; the continuity that is sought, however, is the increasingly sophisticated levels of sensitivity, attitudes, insights, and skills to be achieved by the students. *Education in art enables a student to approach problems at his own level; it requires that he project and test his own personal criteria and standards of excellence against the standards and criteria that a teacher helps to evolve.*

Teaching art is, at once, a science and an art. It is a science in that we can apply the discipline of scientific method in projecting and testing hypotheses leading to more effective and efficient teaching; it is an art in that personal style and organization are inevitably involved in evaluating a teacher's effectiveness. What is important to note, however, is that *teachers of art need to be steeped in the rich traditions of their artistic heritage (as artists and as critics) and knowledgeable of the dynamics involved as students engage in artistic activity.*

Flexibility and adaptability characterize a good art program. It is a program that consciously sets about to build on intuitive and felt aspects of human experience. These aspects then need to be brought in direct and meaningful relationship with knowledge about tools and materials, as well as the broad context of human achievement in the arts. To the extent that teaching is a science, the teacher needs to structure content for his class; he needs to manipulate factors of content and learning dynamics so as to effect a maximum learning situation. *There are structured and unstructured curriculum dimensions in the art program. Effective teaching requires that a balance be sought between these dimensions.*

Who shall teach art in our elementary school? How much time should be given to the art program? What kind of space and facilities are necessary for an effective elementary school art program? These are questions frequently posed by administrators, boards of education, and other groups vitally concerned with our schools. The manner in which they are answered provides the context within which the art program is carried on.

ART IN THE ELEMENTARY SCHOOL

Children in elementary schools, no less than advanced university students, require a setting in which their art activities are encouraged and fostered. It is the responsibility of every school system to provide adequate teaching facilities and personnel for an effective art program. In the elementary school there should be an art laboratory space in which children can undertake to work with a wide range of art materials: clay, plaster, paint, wire, wood, plastics, etc. Necessarily, such a space should be designed to accommodate diverse activities; it should also provide storage facilities for the materials, equipment, and projects of an art program. Along with a specialized art laboratory, every elementary school should have various locations for the exhibition of children's art works and reproductions and original examples of works drawn from artists—past and present. The setting should be one in which children are able to see and talk about images and forms of their own and other times. In addition to an art laboratory and general exhibition spaces, every elementary school classroom should be equipped with three to five easels as well as one or two worktables for art activities that can be carried on in the classroom. Every classroom should have tack board and shelving for the display and storage of work done by children in the class or examples of works by mature artists. In whatever manner that is possible, children should be placed in contact with reproductions and originals; they should be made aware of art forms (painting, sculpture, prints, ceramics, and architecture) through visits to museums and galleries as well as through slides and films.

Given an adequate physical environment for the teaching of art, there still remains a more critical factor for an effective program: the teacher. In this regard, one can observe numerous patterns within which classroom teachers and art supervisors carry on their functions effectively. At any level, the classroom teacher in an elementary school must bring sympathetic knowledge and understanding to the arts as part of the total teaching environment. For it is the classroom teacher who sets the feeling tone that pervades a classroom. More often than not, however, the classroom teacher's background in art is not such as to enable shouldering the full responsibility for initiating and carrying on the entire art program. For this reason, *every elementary school requires the services of an art teacher or consultant.* An art teacher, by virtue of specialized training in studio performance, history of art, and criticism of art, is able to broaden and enrich the program. Working with classroom teachers an art teacher performs his role at many levels: assisting teachers in planning each aspect of the art program; bringing to the actual teaching his resource of technical information as well as ideas and art forms and, in appropriate instances, working directly with children in carrying out the plans of the program.

By its very nature, studio activity requires sustained periods of time for work. This is especially the case in working with materials that require special preparation and care. Accordingly, time periods for an elementary school art program should be planned to provide maximum flexibility. In general, however, the minimum time allotted to the art program should range between three and five hours per week.

In larger school systems an art supervisor performs the role of coordinating and giving over-all leadership to art programs in its various schools. Working with the art teachers and other coordinators of instruction, an art supervisor is in an excellent position to give leadership and direction to the program. It is the supervisor of art who seeks to establish over-all ties within the school system (teachers, administrators, members of the board of education, etc.) and outside the system (artists in the community, gallery and museum officials, and others in the community and profession at large).

ART IN THE SECONDARY SCHOOL

In junior and senior high schools there is the need for continuing and sustained attention to the study of art. All students in our junior high schools should continue to be involved in areas of visual, tactile, and aesthetic learning. In the seventh and eighth grades, all students should become involved with materials and tools that provide greater physical and intellectual challenge. To do so, there is the requirement of specialized art facilities and there is the need for more extended blocks of time. At all points there is the need to provide students with a rich and abiding sense of their own power and responsibility to think and act utilizing images as well as words. In this way, education in art at the junior and senior high school levels continues to foster the values and aims introduced in the earlier grades.

The study of art in our secondary schools should be seen as fulfilling the need for educating students to create and give form to their ideas and feelings. The personal struggle of the artist as he shapes his medium, as he projects and reformulates his ideas, as he experiences the disappointments of failure and the joys of achievement—these become the very personal, yet generalized, aspects of the program. The over-all aims of such instruction rest in developing greater sensitivity to qualitative problems, fluency and flexibility in the projection of ideas, organized and disciplined action with respect to tools and materials, and the capacity to create coherent and aesthetically organized forms.

There is still another dimension to study of art in our secondary schools: the sense in which the artifact becomes an object of history. From this point of view, the study of artifacts provides a rich source for the study of cultural history. Our museums and galleries furnish opportunities for students to experience objects of other times and places directly. Paintings, sculpture, ceramics, and other forms are primary sources for study. In addition, there are the increased sources for obtaining images and objects for study: slides, photographs, reproductions, replicas, etc. All of these factors combine to provide our secondary schools with very potent and vital teaching tools.

The primary instructional emphasis of the art program in the seventh and eighth grades draws upon direct studio experiences of students. However, students should be permitted to elect further studio study of art: painting, sculpture, ceramics, or graphics. High school programs should continue to expand and foster such interests. Our high school art programs should provide the very broad base from which talented and interested students may extend their interests and abilities. These programs should seek to provide further breadth and depth in the arts rather than attempt technical or preprofessional training. Students should be made to see the increasing levels of choice and responsibility in assuming the role of artist.

Study in art beyond the eighth grade should not be limited to a "talented" few; nor should the instructional program be one that is limited to studio activity. Alongside programs of study with studio emphasis, there is an important place for the study of art as part of our broad humanistic tradition. Currently, many high schools are developing required courses of study in the humanities in which the history and criticism of art play vital roles. Works of art illuminate history. Sensitive and informed teachers can make use of artifacts of the past and present to reconstruct in imagination the people and events of a particular period. Students come face to face with the past and the present; indeed, it is possible that the distances gained in viewing the art of other times and places can bring greater sensitivity and understanding to viewing the art of today.

As is the case in the elementary school, teachers of art in our secondary schools need to bring into their teaching personal-professional values as artists and teachers. They must be sensitive to and knowledgeable about the conditions for learning—the choices, ideas, materials, tools, techniques, and structure of art.

Just as the teacher of science needs to engage in inquiry and study in his discipline, the teacher of art needs to involve himself in intensive study and participation in his field. In recognition of this need, school systems should provide means and encouragement for the art teacher to engage in professional activity as artist, scholar, and teacher. Through mechanisms such as released time for studio work and travel, financial assistance for materials and equipment, and provision for studio space, school systems may serve to encourage and support the artist-teacher. Given greater support and encouragement in carrying on research, the field of art education may yet mediate the subjective experiences of art with the objective controls and understandings that can enrich our lives.

CONCLUSION

In summary, the oldest known records of man are the images that he has created. At all times and under virtually all conditions of life, men have had to create images. It would seem that the image, more pervasively than other symbolic forms, embodies and expresses human ideas and feelings. Perhaps this is so because the artifact exists as an object in space and time for others to experience. It is our contention that the field of art education possesses its great educational potential by virtue of the very nature of the field: the creative discipline in making art forms, the visible and tangible nature of artifacts, and the existence of objects of the past in virtually their original forms for study and contemplation. The subject and object of study are inextricably related; they are one. Given a period in which the impersonal abstractions of science have simultaneously become more pervasive and less easily understood, *it is even more important that men learn to deal with the more highly humanized forms of art—that they balance the controls of technology with the human dimensions of art.* It is our contention that education in art will contribute toward the achievement of this balance.

The years ahead pose a great challenge to the field of art education. Faced with the prospect of scientific advances and mounting social and political problems, there will be the inevitable pressures for increasing education in areas of science and technology. There will be the pressures to curtail those activities whose roots stem from humanistic rather than technological concerns.

The challenge must be met through disciplined assertions as to the role and function of art education. These assertions must grow from persons whose involvement in the field forces them beyond professional complacency and self-satisfaction. In this sense, the profession of art education is (and needs to be) made up of persons acting at different points within the field: (a) as teachers in our elementary and secondary schools as well as our colleges, universities, and art schools; (b) as scholars and researchers concerned with philosophical and critical study about the nature of art, historical study about the relationships between man, his artifacts, and the stream of history, behavioral and sociological study of the many dynamics involved in artistic process and perception, and curricular and evaluation study concerning the structuring of art programs in our schools; and (c) as artists whose interests and commitments are such as to focus their concerns on the descriptive and evaluative aspects of their own work in relation to others. Taken as a whole, these forces need to be brought to bear upon the critical issues involving the education of man.

Again we assert:

1. Conflict and turmoil have their roots in the minds and hearts of men; in their understandings and beliefs, their aspirations and assumptions.
2. Our capacity to think and feel is related to our capacity to conceive, project, and use symbols and the value system within which this is done. Symbols take many forms: words, sounds, gestures, and images.
3. Images and forms make up a large part of twentieth century man's experience; these images and forms are pervasive in the larger setting of man and his environment.
4. Solutions to the major human problems of our time can only be found by humans, not machines; solutions will be found only through developing capacities to act in humanistic as well as scientific terms. Education to do so needs to begin in our primary grades.
5. The essence of education in art in our elementary and secondary schools is in the development of aesthetic maturity and sensitivity in creating visual symbols and in responding to the artifacts and forms of our environment as well as those of the past. In a larger sense, it is education in areas of observation, selection, imagination, action, and judgment—it is education of the mind and heart, of understanding and action.

In the eye of posterity, the success of the United States as a civilized society will be largely judged by the creative activities of its citizens in art, architecture, literature, music, and the sciences.

—The President's Commission on National Goals, 1960.